

# MUSICAL COURIER

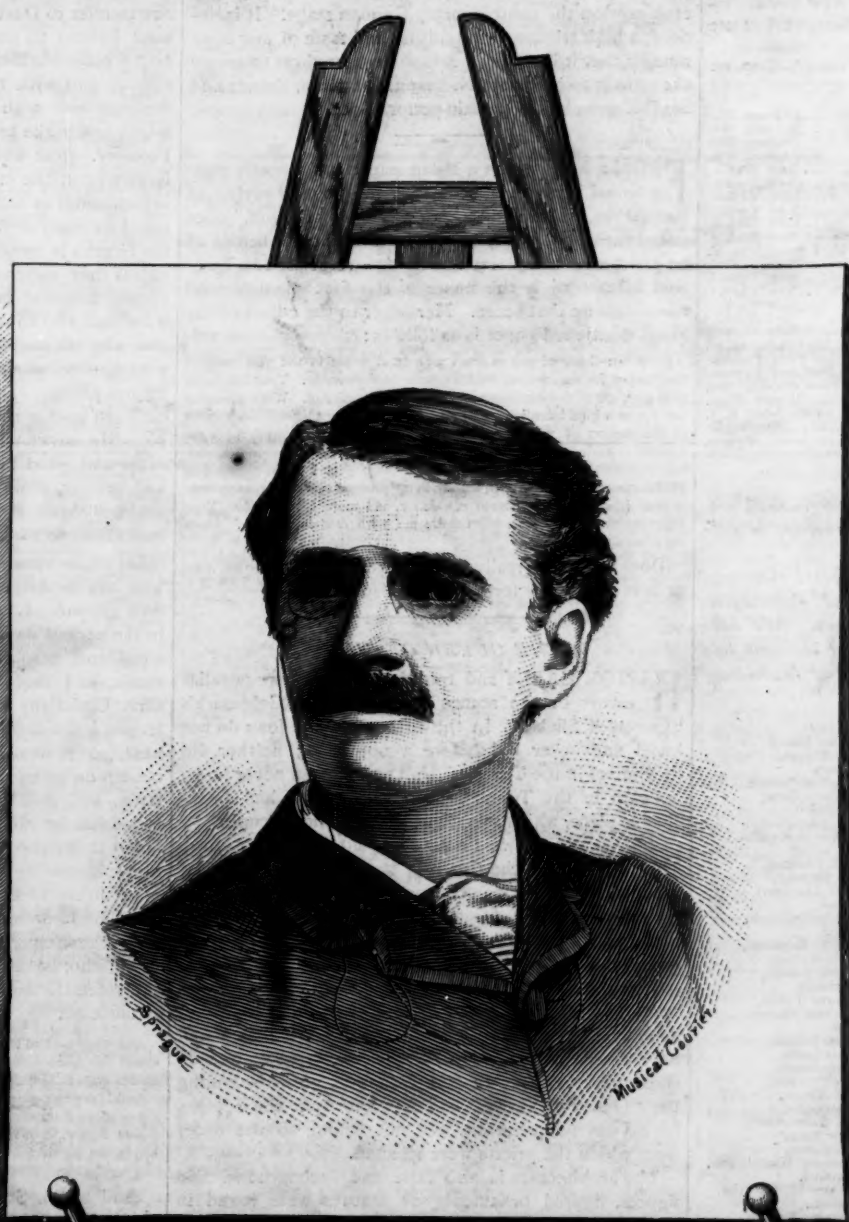
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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WHOLE NO. 353.



JULES JORDAN.



## THE MUSICAL COURIER.

— A WEEKLY PAPER —

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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Editors and Proprietors.

WILLIAM J. BERRY, Managing Editor.

Offices: No. 25 East Fourteenth St., New York.

WESTERN OFFICE: Chicago, JOHN E. HALL, 148 State Street, Manager.

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## CONTRIBUTORS.

Mr. FREDERIC GRANT GLEASON.....Chicago, Ill.  
Mr. E. M. BOWMAN.....St. Louis, Mo.  
Mr. CLARENCE EDDY.....Chicago, Ill.  
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## NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During more than six and one-half years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

New names constantly added.

Adelina Patti, Ivan E. Morawski, William Mason, P. S. Gilmore, Nesper, Clara Morris, Mary Anderson, Sara Jewell, Dr. Louis Maas, Max Bruch, L. G. Gottschalk, Antoine de Kontski, S. R. Mills, E. M. Bowman, Otto Mendel, W. H. Sherwood, Stagno, John McCullough, Salvini, John T. Raymond, Lester Wallack, Edmund Rankin, Boucicault, Osmund Tearle, Lawrence Barrett, Rossi, Stuart Robson, James Lewis, Edwin Booth, Max Treman, C. A. Cappa, Montegriffo, Mrs. Helen Ames, Marie Litta, Emil Scaria, Hermann Winkemann, Donizetti, William W. Gilchrist, Ferranti, Johannes Brahms, Meyerbeer, Moritz Moszkowski, Anna Louise Tanner, Edgar H. Sherwood, Ponchielli, Wilhelm Junck, Michael Banner, Dr. S. N. Penfield, F. W. Riesberg, Edmund Hamlin, Otto Suetto, Carl Faellen, Belle Cole, Carl Millöcker, Lowell Mason, Georges Bizet, John A. Broekhoven, Edgar H. Sherwood, Ponchielli, Edith Edwards, Carrie Hun-King, Pauline L'Allemand, Verdi, Hummel Monument, Johann Svendsen, Anton Dvorak, Saint-Saens, Pablo de Sarasate, Charles Fradel.

THE Neuendorff Sunday evening concerts at Steinway Hall have quietly gone to sleep after two of the series had been given without sufficient outside support. New York is not yet cosmopolitan enough in feeling to support concerts of a higher grade, appealing to the taste of the cultivated amateur who, having had occasion enough to hear good music during the entire week, prefers to spend Sunday in the bosom of his family and with such music only as his parlor affords.

OUR opinions of the abilities, judgment and knowledge of certain musical people in this city, which have been expressed during past years in these columns, were indorsed in a peculiar manner by a stubborn fact last week. The only pronounced failure of any artist engaged by the Metropolitan Opera-House management was Mr. Zobel as *Rhadames* last Friday. He was selected by Mr. Damrosch and would not have been engaged but for Mr. Damrosch's urgent request.

IN many respects the performances of opera in German at the Metropolitan Opera-House this season are remarkable, but nothing calls for greater comment than the eminence of the artists. Take, for instance, the "Walküre" cast. In it we hear four artists of the very first rank now on the contemporary German stage. It is, indeed, a high tribute to the culture and taste of any community that it is not only willing but anxious to secure the artistic assistance of Niemann, Lehmann, Brandt and Seidl-Krauss in an operatic performance.

FROM a letter which a Milan paper has recently published it would appear that the popular saying of Ben Akiba, "There is nothing new under the sun," does not always hold good. For who ever heard before of an artist who complained of being overpraised? Tere-sina Mazzaretti is the name of the first pianiste who complains on that score. Her letter to the editor of the afore-mentioned paper is as follows:

DEAR SIR—I beg of you to grant me a small space in the next issue of your paper for a correction which I deem indispensable. Your last criticism gave me more favorable notice than I am worthy of. While thanking you for your kind intentions, they shall not serve to render me unconscious of the danger of your flattery. The public, however, might think me capable of taking your exaggerated praise as serious. I therefore earnestly request of you to state in your next issue that I believe myself as yet far removed from that proficiency in my profession which you attribute to me. I perform to the best of my ability, and more I cannot do. Your flattering praise, however, will inspire me with renewed energy. Allow me to sign myself, &c.

Does this letter really state the thoughts of the writer, or is it only a new form of advertisement?

## "THE QUEEN OF SHEBA."

HISTORICALLY and traditionally there are peculiar errors in the scenes and action of Goldmark's "Queen of Sheba." In the first place the Jews do not kneel and never did before a potentate; neither did they kneel in the Temple. Men and women never intermingled in the Temple, the women having had an exclusive place, which was divided from that occupied by the men, and they were not admitted to the latter space. The intrusion of the *Queen* in the Temple is a serious blunder. The marriage ceremony of *Sulamith* and *Assad* is egregiously false, for a marriage always had to take place under a canopy; neither was a priest ever found guilty of showing his back to the Holy of Holies.

There were no female choruses in the Temple. Every man had his head covered while in that holy abode, and should Solomon have entered it bareheaded he would have caused a revolution, for the Jews were zealots on those observances. In fact, Solomon, notwithstanding the "Queen of Sheba," had no authority in the Temple, for he was no priest and did not belong to the order from which the priests were selected.

The architecture is also false and incongruous. No figures, figured ornaments or statues were found in Jerusalem in those days. The commandment in which occurs the words, "Thou shalt have no graven image," was, as in many similar matters, construed literally, and the Jews consequently had no pieces of sculpture either in the public squares or in their houses or especially in the Temple; a bas-relief on the ceiling or walls was entirely out of question. It is for that reason that the Jews of ancient days produced no sculptor or even architect. In fact, there were none in the Holy Land, and Solomon had to secure the services of the architects and masons of Hiram, King of Tyre, to build that very temple known as Solomon's Temple.

We may be accused of hypercriticism and it may be apologetically said that license is necessary in an operatic production. But why does not Wagner take license or interfere with the logic of events? Well, Wagner is not Goldmark.

## THE CHURCH AND MUSIC.

THIS remarkable resolution was recently adopted by the Convention of the United Presbyterian Church held at Pittsburgh:

Believing instrumental music in connection with the worship of God to be without the authority of divine appointment under the New Testament dispensation, and therefore a corruption of that worship, it is our duty to refuse in any way to countenance or support its use. And we hereby counsel all our brethren to stand firm and not defile or wound their consciences by any compliance with that which is contrary to conscience, or in regard to which conscience is not clear.

It seems absurd to argue seriously against the wisdom of the above position, as any pearls of fact gathered from past ages would be thrown away upon beings who can thus cast discredit upon the influence of good instrumental music. We might like, of course, to suggest that music in its best forms has hitherto been considered a powerful handmaid to religion, carrying its deep truths forcibly to the minds of the people, who need symbolism to attract them toward spiritual things; we might like to point out that at the very earliest period of the world's history, the Arabians considered music a powerful element of civilization, as may be seen from the Arabian works in the library of the Escorial; we might wish to point out that the Egyptians have left on record in scattered fragments the high position assigned to music through all their great religious changes; we might desire to refer to David himself, who appointed four thousand Levites to praise the Lord, "And David and all Israel played before God with all their might and with singing and with harps and with psalteries and with timbrels and with cymbals and with trumpets;" we might undertake to mention Homer, Plutarch, Plato and Ptolemy, great thinkers of their time, who discussed largely upon the moral and intellectual value of music, instrumental as well as vocal; or Pythagoras, who censured its study from any but the gravest standpoint; or the Greeks in general, who considered men uneducated unless they understood the value of music. But these suggestions and many others would have little weight with men who consider themselves superior to the good and wise whose ideas have stood the test of centuries, who consider themselves superior even to the great reformer Luther. For he, benighted man, thought music his most powerful aid in reaching the hearts of the people. He says: "Music is a discipline, a mistress of order and good manners; she makes the people milder and gentler, more moral and more reasonable." And again, "Music is a beautiful, glorious gift of God and ranks next to theology."

Let us, however, try to meet the agitated Presbyterians who are in danger from the church organ upon their own ground. Let us ask them, first, to remember that in the earliest days of the Christian church no man was considered a sound theologian without a knowledge of music, and that it is quite reasonable to suppose the early Christians knew as much as the present Presbyterians know about the will of Christ. Let us ask them, next, to remember that Christ in establishing His church on earth came to build up and purify, not to destroy, and that He who pointed out so surely what was forbidden by the new dispensation would not have failed to point out the corrupting effect of instrumental music had he deemed it necessary. Let us ask, also, if, in addition to considering themselves superior to the great philosophers and the early Christians, they also rank themselves above Christ's beloved disciple, St. John, who, in his vision of the New Jerusalem, said that the voice alone was not a sufficient expression of heavenly emotion.

And when he had taken the book the four beasts and four-and-twenty elders fell down before the lamb, having every one of them harps and golden vials full of odors. Rev. iv., 8.

And I saw the seven angels which stood before God, and to them were given seven trumpets. Rev. vi., 8.

And I saw, as it were, a sea of glass, mingled with fire, and they that had gotten the victory over the beast \* \* \* stand on the sea of glass, having the harps of gold.

And again, St. John, speaking of the calamities that shall come upon the great city of Babylon, says:

And the voices of harpers and musicians, and of pipers and trumpeters, shall be heard no more in thee.

Would St. John, best-loved of Christ's disciples, banish the organ from our churches? And will our Presbyterian elders impeach St. John's wisdom or the accuracy of his vision? What commotion there will be in heaven, to be sure, when the Presbyterians attempt to wrest the harps and trumpets from the hands of adoring angels! Is it unreasonable to expect that the angels will be protected, and that the Presbyterians will be sent to hear the music they can understand—"weeping, wailing and gnashing of teeth?" Is it too much to expect that they will learn then, if they will not learn now, that the organ is a natural development from harps and trumpets, combining the best characteristics of instrumental music as far as one instrument may, and set apart by consent of mu-



sicians and church-goers as the noble exponent of divine worship?

To come down still further to practical matters, it is a fact that at least one-third of our Presbyterian church-goers require good music to counterbalance the effect of the prayers of the average clergyman. It is often painfully surprising to a reverent mind to hear the presumption of some puny mortal in the pulpit who coolly proceeds to lay out the duties of the Maker of the Universe for the coming week, month or year; who tells Him whom He should bless and whom rebuke; when He should send rain and when sunshine, and who, finally, patronizingly commends Him for attention to His earthly duties. It truly needs sometimes the voice of a noble organ to lift the depressed soul to communion with the great Spirit of Good, that Spirit, all-good, who speaks to the heart of cognizant man through nature, science, art, and who looks with pleasure upon the development of any germ which He has implanted in the minds of His creatures. Out upon those arrogant barbarians who would banish modern music from our modern churches! To be consistent they must banish modern harmony, which was not known in the early church, and confine themselves to the baldness of early chants and hymns.

There is a truly beautiful simplicity about this proposed Presbyterian reformation. They will banish the organ, although from their own argument there is no disapproval expressed in the New Testament, while they will retain a system of expensive pews, which deliberately shuts out the poor and suffering, to whom Christ particularly desired his followers to preach. If our Presbyterian friends will begin by laying aside some of those things which Christ distinctly forbade, both by his life and his teaching, instead of laying aside one of the most spiritual aids to devotion, their course will meet with more approval from unprejudiced minds. Space and soul-sickness forbid further discussion of this singular evidence of mental stagnation. It seems to us that a true and noble religion would teach every age to worship the Creator through the best channels at its disposal.

#### A LETTER FROM MRS. L'ALLEMAND.

IN our last week's criticism on the second Thomas Popular Matinee there occurred the following paragraph:

Mrs. L'Allemand spoiled her success as a singer with the dress she wore on this occasion. We seldom have anything to say on this subject, leaving this to the fashion journals, but the exceedingly low-cut dress Mrs. L'Allemand wore at the matinee greatly displeased an audience largely composed of ladies.

We have received the following letter bearing on this subject:

Editors Musical Courier:

It is with extreme regret that my attention has been directed to an article in your paper relative to my costume at the last concert, November 4. I cannot think that you would willingly wound, much less do a lady injustice. The criticism does both to me. It is distasteful to me to refer to myself, and, but for my confidence in your sense of fairness as gentlemen, I should pass the unkindness by in silence. It is barely possible that the writer of the article mistook the heavy pink feather trimmings of my costume. But, however that may be, the truth is the costume is such as to defy the most uncharitable and sensitive critic, and it is this fact that induces me to make this complaint to you and trust to your manliness and fairness as gentlemen to do me justice in the same way in which the injustice was done.

New York, November 10, 1886.

Very respectfully,  
PAULINE L'ALLEMAND.

We will endeavor to fulfill Mrs. L'Allemand's wish, in so far as reproducing the above letter goes, but we must insist that the effect of her dress was as described by our critic. If Mrs. L'Allemand could have seen herself as some of her personal friends saw her on this occasion; if she could have heard the remarks passed on her costume by the ladies in the writer's immediate vicinity; if she could have noticed the flurry all over the house both times she appeared, and if, lastly, Mrs. L'Allemand would take into consideration that although she sang her selections as well as she did in Brooklyn, where they were heartily applauded, while they fell absolutely flat at the Thomas Popular Matinee, she would perhaps have come to the conclusion that our remarks were not as unjustifiable as she graciously implies in her communication.

...By order of the Italian Ministry the great collection of musical works hitherto forming part of the Municipal Library of Rome, is to be transferred to the Academia di Santa Cecilia of that capital, which institution will thus be enriched by the most complete and valuable musical library said to be in existence.

...Two interesting contributions to musical literature are announced. One is Charles Nuitter's "Origines de l'Opéra français," which is based on a careful study of neglected and unpublished documents and on the voluminous archives of the Parisian lyrical theatres; the other is entitled "Richard Wagner's Helden gestalten," and will be a handsome volume printed in colors, with eighteen phototype illustrations of the singers identified with Wagner's central characters, and text by the Freiherr Hans von Wolzogen,

#### Jules Jordan.

JULES JORDAN, the subject of our illustration for this week, is one of the rising tenors of this country, a thorough musician who has already made his reputation not only as a tenor, singer but also as an able and accomplished conductor. Mr. Jordan was born in Willimantic, Conn., in 1850. He early displayed a taste for music and was sent to the New England Conservatory of Music when a mere boy, where he studied the piano. Returning to Willimantic he went into business, in the pursuit of which he removed to Providence, R. I., in 1871, which he has ever since made his home.

Here his fine tenor voice brought him to the attention of local musicians and obtained him a place as solo tenor in the excellent chorus choir of Grace Church, in that city. Not long afterward he began to study with George L. Osgood, of Boston. With this excellent teacher his progress was surprisingly rapid, and his advance in the ranks of the local musicians went forward at a corresponding pace.

Mr. Jordan was given the leadership of the Grace Church choir, and his success here was so pronounced that at the request of some Providence singers Mr. Jordan formed a small chorus, which year by year expanded until it has now reached a membership of over 200, and has attained a high rank among the choral societies of New England under the name of the Arion Club.

Mr. Jordan's conducting of this has been signally successful. He has studied with Shakespeare, in London, and with Strigilia, in Paris, to which latter teacher he considers that he owes the development that has brought him so great success.

As a concert and oratorio singer he has taken a high rank among American artists. His voice is a pure tenor, of a rare and remarkably sympathetic quality, which is effective not only in the German and Italian songs of the modern romantic school, but is likewise admirably adapted for the more trying demands of larger works.

Mr. Jordan created the part of Faust in Berlioz's "La Damnation de Faust" in America, singing it with the Oratorio Society under the late Dr. Damosch, and he has sung it in nearly every important presentation since.

In "Elijah," "St. Paul" and the "Redemption" he has also done much creditable work, and has secured a very general and warm commendation from critics.

Mr. Jordan has recently entered the field of composition, and has published a number of songs that show a fine musical feeling and facility of invention.

#### Latest from London "Figaro."

Sir Arthur Sullivan is credited with being one of the best men of business in the musical profession, and it is certain that he commands higher sums for his music than any other British composer. The story (whether true or otherwise) goes that he acquired those business propensities very early in life. As a child he had a sweet treble voice, and he was frequently asked to sing before company. One day he strongly refused to oblige unless he was paid for it. Said the greatly-amused visitor:

"But how much do you want for a song, little man?"

"Sixpence," was the prompt reply.

"What! Sixpence for only one song?" said the visitor.

"Well," replied the future knight, "I can't take less than sixpence. But I don't mind throwing you in three for a shilling."

It is a curious fact that during their present provincial tours both Mr. J. H. Mapleson and Mr. Carl Rosa find the most profitable operas of the repertory are "Lohengrin" and "Don Giovanni." Wagner's opera is a special favorite, the Italian cast including Mesdames Dotti and Hastreiter and Mr. Runcio, and the English cast being headed by Mrs. Marie Roze and Mr. Scovel. Next week both troupes will go to Scotland for a month, the Carl Rosa Company opening in Edinburgh and the Mapleson party in Glasgow for a fortnight each, afterward exchanging towns and playing at rival theatres. The rival posters are both out and the struggle will be almost as hot as electioneering. Another curious detail is that Mr. J. H. Mapleson's strongest business opponent on the Carl Rosa troupe is his own daughter-in-law, Mrs. Marie Roze, whose Scottish repertory will include such widely different operas as "Carmen," "Fadette," "Ruy Blas" and "Lohengrin," in the last of which at Leeds she has won enormous success. Mr. Carl Rosa himself is in Liverpool, looking after the scenery for Mr. Corder's new opera, "Nordis." The idea that the music resembles "The Bohemian Girl" is, of course, only Mr. Corder's little joke, although the principal incident of the plot, the discovery of a long-lost daughter, is, of course, similar to the wonderful story unfolded by the poet Bunn. In Mr. Corder's opera, *Oscar* is the *Thaddeus* and *Nordis* the Norwegian *Arlene*. Mr. Corder uses dialogue, but accompanies it throughout with *melodrame*, after the plan successfully carried out by Mr. Massenet in "Manon." The chief parts will be played by Mesdames Burns and Gaylord, Messrs. Scovel and Sauvage, and the composer will conduct. Mr. Carl Rosa has, it is said, under consideration the libretto of a new opera from the pen of a gentleman of Birmingham. Good libretto writers are wanted badly enough.

Sir George Macfarren seems to have got rather into hot water at Liverpool, where on Sunday afternoon last he lectured on "Messiah," a subject about which it is possible the Liverpoolians know about as much as Sir George could tell them. It seems that the chairman spent half an hour in a speech introducing Sir George, and the impatient audience stamped their feet and cried

"time." The lecture was consequently not over till half-past five, and according to the Liverpool Courier "many of the audience left about this time, and it called from the lecturer the remark that it was uncomplimentary to the ladies and gentlemen who had assisted in the music, and, he added, an insult to themselves." The Liverpool folks cannot quite understand where the "insult to themselves" comes in. Nor do I. Sir George apparently failed to realize the fact that Sunday folks impatient for dinner can have altogether too much of a long yarn, even about "Messiah."

It is the gigantic gooseberry season in France, as the following delicious little paragraph will show: "During Mr. Gounod's recent stay in Normandy a little friend on a summer's night incited the composer to make him a kite. Mr. Gounod set to work and made a monster. Midnight saw the task completed. Just as the new day was creeping in the maestro took up his pen, and, as a finishing touch, inscribed on the face of the toy a brief sonata. Rumor describes it as one of the most exquisite gems that the composer has ever written." It would be interesting to know how many movements that "sonata" boasted. Mr. Gounod has written several pianoforte pieces, but never yet a "sonata."

#### HOME NEWS.

—Mr. Samuel P. Warren has resumed his Thursday afternoon organ recitals at Grace Church.

—Mr. Emanuel Moor's second piano recital takes place at Chickering Hall on the afternoon of the 24th inst.

—Miss Kittie Berger, the well-known zither virtuoso, has returned to this city from Europe and is at the Victoria Hotel.

—The Violet Cameron troupe finish their engagement in Brooklyn this week, after which they will return to Liverpool with next Tuesday's steamer. Good bye!

—Mrs. Carrie Hun-King has been engaged as soprano soloist for Haydn's oratorio of the "Creation," which will be given by the Hosmer Hall Choral Society, at Hartford, Conn., this evening.

—A new German weekly, *Der New Yorker*, has made its appearance. It is well gotten up, very readable and interesting, and contains some good musical and operatic criticisms, as well as general news from the theatres.

—The Viennese are to have "Merlin" after all before us. The cable says that Goldmark's work will be produced at the Vienna Opera-House on the 10th inst., with Materna, Winkelmann and Reichmann in the chief parts.

—Patti arrived in the Umbria on Sunday morning, and is in good health and spirits. Her concerts will doubtless prove great successes. The Academy of Music is entirely sold out for to-morrow evening, and for Saturday's matinee.

—The Kneisel Quartet's program-book for the six Boston chamber-music soirees is an interesting and valuable publication, with notes about the works to be performed and their composers, by Mr. G. H. Wilson, of the *Boston Traveler*.

—The Patti operatic concerts occur at the Academy of Music on to-morrow evening and Saturday afternoon. To-morrow the second act of "Semiramide" will be sung, and Saturday the third act of "Faust" will be presented. Each of these *disjecta membra* is to be prefaced by a concert program, in which all the artists of the company will be heard.

—At the cremation of Charles Fradel's body, which took place at the Fresh Pond, L. I., crematory at 2.30 P. M. last Wednesday, nobody but the dead composer's widow, his nephew and niece, Mr. and Mrs. Sonntag, Mr. and Mrs. C. F. Tretbar, two of M. Fradel's neighbors from Tremont, and Mr. Otto Floersheim was present. According to the dead musician's express desire, no religious ceremonies were held over his body.

—The program for to-morrow afternoon's first symphonic matinee under Mr. Van der Stucken at Chickering Hall reads as follows:

Overture, "Prometheus".....L. Van Beethoven  
Orchestra.  
Recitative and Aria, "Non mi dir," from "Don Giovanni"....W. A. Mozart  
Mrs. Jessica Haskell Fuller.  
Concerto in C major for two pianos and string orchestra.....J. S. Bach  
Messrs. R. Hoffman and W. H. Sherwood.  
a. Menuett, from "Euryanthe".....C. M. Von Weber  
b. Abendlied.....R. Schumann  
c. Scherzo from "Scottish Symphony".....F. Mendelssohn-Bartholdy  
Orchestra.  
a. "Margaret at the Spinning Wheel," b. "Mignon's Song"....F. Schubert  
Mrs. Jessica Haskell Fuller.  
Symphony (No. 2) in D major.....J. Haydn  
Orchestra.

—Mr. Anton Seidl's first of three subscription concerts, which was last week announced as taking place on the 18th of December, will be given instead on Thursday night, the 16th of December, so as not to interfere with the date of the Brooklyn Philharmonic concert. The remaining two concerts will be given on Saturday evenings, the exact date not being fixed yet. The concert will be held at Steinway Hall, and the exceedingly attractive program for the first one will be as follows:

Symphony in A major.....Beethoven  
Piano concerto in E flat.....Liszt  
Miss Adele Aus der Ohe.  
Siegfried Idyl.....Wagner  
Siegfried's Death and Funeral March.....Wagner  
Albert Niemann.  
"Maseppa," symphonic poem.....Liszt



## PERSONALS.

**WAGNER'S OPERETTA.**—There has just been published a page of an autograph manuscript of Wagner's taken from an unfinished operetta of his entitled "La Descente de la Courtille." The work was begun when Wagner was nearly starving in Paris in 1841, and the libretto is a common-place *vaudeville* by Dumanoir. It has not heretofore been known that even the beginning of an operetta by Wagner was in existence, and it would be exceedingly interesting to know what and how much of it he did write.

**GASTRONOMY VERSUS PSYCHOLOGY.**—Mr. H. T. Finck should try to make his handwriting as clear as his style. He has an article on "Gastronomy" in the November *Contemporary Review* concerning which the *Pall Mall Gazette* says: "There is an interesting popular essay on psychology, by Henry T. Finck—not Fincks, as the *Contemporary* prints it—the American writer, if we are not mistaken, who contributes the admirable musical criticisms from the allied points of view of musician and psychologist to the New York *Evening Post*."

**BUCK'S "LIGHT OF ASIA."**—In chatting about the publication of his "Light of Asia," by Novello & Co., of London, Mr. Dudley Buck said: "I feel as if I had made a hole in the wall of old prejudices, where better men than I, who are to come after me, may crawl through. The fight for recognition by native composers and native artists in this country follows closely on the same kind of a struggle in England, where for years there has been no encouragement for native talent, and where the tendencies, indeed, have been toward repression. But the recognition is granted now in England, and it will soon be in America. There are young composers here of whom the world knows nothing, who are every bit as good as those on the other side."

**RUMMEL.**—Franz Rummel will give six chamber-music soirées at Berlin this season, during the progress of which the following works, all new to the German capital, will be heard: Quintet for piano and wood-wind instruments, op. 55, by Rubinstein; piano quintet, by Sgambati; piano quartet in C minor, op. 13, by Rich. Strauss; sextet for wind instruments, by Beethoven; piano quintet, by Gersheim; concerto for piano, violin and flute, by Bach; octet (concerto di camera), by Rubinstein, and serenade for brass instruments, by Dvorak.

**MUSIC AND MARRIAGE.**—Rubinstein, when in Leipzig, was one day visited by a very pretty girl, who asked permission to play for him. After her somewhat doubtful performance she rose and asked the great master, who was smiling ironically, "What shall I do?" "Get married," was Rubinstein's laconic answer, given in a tone of conviction.

**LISZT.**—Liszt has left seven piano pieces which are intended as musical character sketches of the following of his friends and countrymen: Count Ludwig Batthyany, Franz Deak, Baron Joseph Cötvös, Alexander Petöfi, Count Stephan Szechenyi, Michael Vörösmarty and Michael Mosonyi. It is said that Liszt worked on these sketches during the last part of his life, and it is stated that they are complete and now in the hands of his Hungarian publishers, Taborsky & Parsch.

**DVORAK'S FIRST COMPOSITION.**—Antonin Dvorak, the Bohemian musician, whose "Ludmila" recently formed one of the great points of interest at the Leeds Musical Festival, is the son of a village butcher and innkeeper, the two trades being usually united. He was born in 1841, and early took to playing the violin, but for years he did not rise above the level of a street band. His first attempt at original composition turned out a comical failure; he did not know that the music must be differently prepared for the different instruments; so when the band, of which he was a member, tried to play the dances which he had prepared for all the instruments alike, the result was a horrible discord. After many years he managed to secure a scholarship and get some instruction in the mysteries of composition, but it was still a long time before he made a name for himself. This only happened about eight years ago. His knowledge of English is limited, and he sent the festival committee a telegram from Cologne, requesting that "someone would 'snatch' him from the station on his arrival, lest he should 'mistake the journey.'"

**STRAUSS.**—It is said that Johann Strauss has a piano specially arranged so that he can improvise and try his compositions almost inaudibly. He does this to prevent piratical neighbors from appropriating his new themes for waltzes and operettas.

**CARRENO.**—It is reported that Mrs. Teresa Carreno, who is soon to return to this country, was offered, during her visit in Venezuela, the direction of a large musical college which the president of that republic was desirous of establishing. The offer was declined, as she is desirous of again returning to the United States.

**ROBERT KAHN'S PROGRESS.**—The young composer, Robert Kahn, of Mannheim-on-the-Rhine, has just received highly flattering praise from the *Leipziger Musikalisches Wochenblatt*, for his four songs, op. 3, published by Bote & Bock. The songs have been received by us and we heartily indorse what has been said of them by our esteemed contemporary.

**BRUCH.**—Max Bruch's new symphony in E major has met with great success at its first production on the 26th ult. at Breslau, when it was conducted by the composer, who received a triple recall after the last movement. The same symphony will be performed at Berlin under Joachim, and at Dresden under Nicodé this winter. Who is going to bring it out for the first time in New York?

## The Music of the First Christian Era.

BY W. WAUGH LAUDER.

**THE** mighty revolution which took place in all fields of intellectual life on the introduction and spreading of the Christian faith necessarily influenced the arts and formed a crisis in the development of music. But as the Grecian music in its infancy leaned on the Egyptian art, so did the Christian art largely depend at first on Greek music for its theories and tone system. That the younger nations of culture were well-nigh wholly dependent upon the older nations in art is further proven to us through the medium of the plastic and decorative arts, for the Roman catacombs in which the early Christians held their secret services show to this day that ancient Greek mythology and legend were the springs of wealth from which they adopted subjects to illustrate even biblical narrative. Orpheus taming wild beasts with a lyre is easily changed into Daniel in the lions' den. A slight metamorphosis and the goat carrying Hermes (*Kriophoros*) will represent the good shepherd bearing the lamb. Jonah and the whale is another pictorial version of Arion and his dolphin. The style of execution of many of these sketches and sculptures, as well as the costumes, indicates unmistakably Greek origin.

We cannot concede to the early Christian music any greater independence, for in the absence of reliable musical information in the form of original compositions, literature proves through Pliny the Younger that they, the early Christians, sang an alternating song of the same description as sung to a Greek or Roman god, and Philo of Alexandria, a Jewish chronicler, says that the Therapeutics and Essæers, two sects converted by the Apostles themselves, accompanied their sacred songs with religious gestures and descriptive movements to and fro, a method evidently adopted from the Greek tragedy. It is, however, acknowledged that the disciples of Christianity, from the very beginning, endeavored to abolish the more luxurious forms of Greek music from their services. Clemens of Alexandria (third century) strictly forbade the use of chromatic intervals in ecclesiastical music, but even if the new system aimed at greater clearness and simplicity it was as yet merely a copy of the Greek art. Even the introduction of Christianity by the Emperor Constantine the Great, 333 A. D., as state religion after the complete change in the political aspect on account of the exodus of the people (375) could not materially affect Greek influence in art, and it still predominated in music. Of all the nations that flooded Italy during the fifth century after Christ, the Goths are the most noteworthy, having had a mighty influence in the development of the arts, and under King Theodorich, 520 A. D., great advancement was made. Boetius and Cassiodorus, the famous musical authors and historians, and the last scientific representatives of antique art, lived at his court, and brought it much fame. Boetius's works are still of great importance, and he translated and explained many Oriental and Greek musical works. Cassiodorus became, in his old age, a Christian, and here the championship of Greek art ends. Boetius introduced the early art to the King of the Franks, Chlodwig, by sending him either players versed in the classic song and lyre. Boetius was executed in 524, during a Roman insurrection against the power of the Goths, in Pavia, and here we take leave of the Greek system as an independent system. Before passing on to the great ecclesiastical schools of music we will again glance at the Greek musical system.

As I have already mentioned, the foundation of their system was not, as with us, the octave, but a series of four notes (within the compass a perfect fourth), called a tetrachord, which four notes came from the four-stringed lyra (lyre). This tetrachord always contained two progressive or whole notes and one of a half note. The position of this half note indicates the nature of the tetrachord. The Doric tetrachord has one-half at the bottom E F, G, A, the Phrygian in the middle D, E F, G, the Lydian the top C, D, E, F. By joining together two tetrachords of any one kind we have approximately our modern octave, that is, a Lydian, Phrygian or Doric double tetrachord. Out of the Doric octave, E, F, G, A, B, C, D, E, a peculiar system was formed by the Greeks by adding a tetrachord in the height E, F, G, A, and one in the depth B, C, D, E, and adding at the bottom the so-called additional tone deep A (*Proslambanomenos*). By this means was formed a double octave minor scale, which, like the modern major and minor scales, on being transposed into any other key suffers no change of interval. By introducing the tone B<sup>♭</sup> we have no whole note between A, B<sup>♭</sup>. This system is called the perfect system (*systemate teleion*) and transposition scale or *tonos*. This is a very important combination and is really the foundation of all ancient and modern scales, and should be understood by all musicians and amateurs, for it is quite simple. The peculiar interloping interval B A<sup>♭</sup> assists throughout modulation.

On these points the Greek and Christian systems agree, for the perfect system I have just explained was introduced bodily into the church music and lived far on into the middle ages. The Doric, Lydian and Phrygian octave methods of double tetrachords exist to-day in the Roman Catholic Church and we have trios and quartets by Beethoven, Schubert and others, composed exclusively either on the Doric or Lydian model. However little we may be inclined to credit it, it is nevertheless certain that the difference between modern and antique music is the superior melodic variety of the antique. The Greeks, it is true, did not understand harmony as we moderns do, as many voices blending together, but in point of melodic variety of invention they entirely distance us. The Greek melodic system, we can hereby plainly discern, was very variegated and we might al-

most say kaleidoscope-like. The shading and intonation nuances in Greece were very finely developed, and this luxurious musical worship would scarcely suit the simple and earnest Christians. Shortly after the already mentioned edict of Clemens of Alexandria forbidding chromatic intervals, the Christian Church gives a second sign of energetic life in music. The constantly recurring saint and memorial days necessitated the formation and adaptation of certain norms or formulae for the execution of the music and Pope Sylvester, A. D. 314, and his successor, Hilarius, anxious to preserve these forms to posterity, founded singing-schools. The Church clung, for the study and preserving of the same, to the Latin language, which was rapidly dying out among the people, in consequence of which the laymen could not well take part in church song.

These schools were found to be necessary for the education of singers and the Council of Laodicea, A. D. 367, decided that no singer but one appointed and educated by the sacred tribune should sing in the churches. We have already briefly treated of Ambrose of Milan, 397, and his illustrious successor of two centuries later, Gregory the Great; but their first great steps in the musical art are of such vital importance that we will touch upon them again. Ambrose simplified the musical system by adopting out of the Greek octave systems those four beginning with D, E, F, and G, for the use of his Church, which were called *authentic modes*. He also added four others, always beginning a fourth below the authentic. These four were called *plagal*. We now find therefore eight church tones or modes. Authors tell us that the Ambrosian song was *perdulcis* (wonderfully sweet), but it was soon embodied in the Gregorian chant. The Ambrosian chant was metrical and measured the quantity of the syllables in the Greek manner, but the Gregorian chant took no decided measurement for the length of tones and was therefore called *candus planus*, plain chant or *plain*, even, smooth song. The singers alone in the Gregorian chant could alter and adapt the notes and the duration of the same to the expression of the words, and this important innovation of Gregory entirely emancipated the musical art from slavery to the syllabic quantity of words. In this lies the main distinguishing feature between the Ambrosian and the Gregorian chant. Gregory obtained great power and spread the influence of his Church and also of its music. Charlemagne was his great ally. This great and noble ruler founded throughout his whole empire great schools, at Soissons, Fulda, Mayence, Trieste and St. Gallen. Music, arithmetic, geometry and astronomy formed the great *quadrivium* or four-branched divisions of education. In these schools the science and theory of music was cultivated to an equal extent with the practice. The heroic legends and ballads of that day were collected by the scribe Eginhard. Charlemagne himself often sang among the choir-boys and his daughter was instructed in music three hours daily. In Metz he cultivated the vocal service to such an extent that the derivation of *mette*, messe, mass, is upheld by some to be *cantus Metensis* (Metz), which obtained great celebrity.

Two great singers were sent by Gregory from Rome to St. Gallen at Charlemagne's request, and they caused St. Gallen's cloisters to become famous from the eighth to the twelfth centuries. Petrus and Romanus they were named, and bore with them the celebrated "Antiphonarium" or collection of church songs and formulae of Gregory the Great. This antiphonarium is at the present day the most costly treasure of the library of the Convent of St. Gallen, together with the chronicles of the famous monk Ekkehard, fourth of this name, who in the year 1000 wrote most interesting reports of the artistic and scientific life and activity at that time in St. Gallen's cloisters. One of the two monks Notker, the Big Mouth, wrote the oldest existing manuscript on German music, and the other Notker, the Stammerer (Balbulus), was the inventor of that peculiar decoration or appendage, the sequence, our modern cadenza, at that time consisting of long coloratura or ornamentations executed to the hallelujah. These sequences also became in time distinct melodies and still exist, even some of them in the Protestant choral form. Instrumental music was also diligently cultivated in St. Gallen, which convent and town fostered the arts and sciences with great love during the dark periods of history. The chronicles tell us that Tuotilo, one of the brothers, played on many varieties of wind and stringed instruments and many of the nobility of the neighborhood were his pupils. Here, necessarily, instrumental music grew to be of more importance as the climate prohibited the perfect cultivation of the human instrument, the voice. A traveler from Italy writes that the barbarous and harsh singing of the rough monks of St. Gallen resembled the driving of a wagon in winter time over the frosty pavement.

At any rate the Northern countries were destined to enrich music and furnish the art with its greatest ally in the principle of harmony, or the plurality of voices or melodies.

In the next division we will treat of the gradual development of this principle, which in the course of centuries reached the acme of perfection in the sacred church music of Palestrina. Some affirm that there is a lack of reliable material available for the purpose of tracing the history of the musical arts, but a perfect chain of tolerably satisfactory literary proof exists, and no one need lack a knowledge of its origin and development. Beginning with the innumerable pamphlets and brochures on the monumental proofs of Egypt, Syria, ancient Greece and Rome, we have the works of Plato, Aristotle, Athenæus, Ptolemaeus, Aristoreum, Pindar, Plutarch's "De Musica," Euclid's treatise on the "Introductio Harmonica" and the "Division of Strings," the important Eastern chain of Josephus Philo, the Masorite chroniclers, Durand ad Tadtech of Mahmud Schirral on



the Persian minor song and instruments (fourteenth century); the works on ancient Messel in the Escorial, Madrid; of Abdolkadir, the Arabian, Saffiedin and others, most of whom are also represented in the Vatican and in other libraries. The important link between pagan and Christian music is in general furnished by the writings of Boetius, Hucbald, Guido d'Arezzo, Walter Ovington, Franco of Cologne; Marchettus of Padua, and the "antiphonarium" of St. Gallen.

The Bible is a most important factor in the chain of musical evidence, showing beyond a doubt of what nature Jewish music was. The Middle Ages of music are preserved to us in the famous Sena Codex of the mastersingers and the Provençal Codex of the troubadours. The Skene manuscript distinctly traces the history of Scotch music, of the bagpipes, and in the numerous histories of music special works on the history of musical notation, e. g., Raimann, of musical instruments; e. g., organ, Richter; piano, Paul Pauer; instrumentation, Berlioz, and innumerable biographies and works on special branches, the history of music is, perhaps, traced and established at the present day to an extent that is possibly not equaled, and certainly not excelled, in any other branch of science and art.

THE BEGINNING OF MANY-VOICED MUSIC HARMONY—HUCBALD—GUIDO D'AREZZO—FRANCO, OF COLOGNE—FIRST INVENTION OF NOTES DISTINGUISHING LENGTH AND DURATION OF SOUND.

Let us devote a little attention to people whose influence over the development of the whole system of culture during mediæval times was of the greatest importance, namely, the Arabians. Many authors of antiquity bear testimony to the mental powers of this race; but their greatest period of prosperity was reached in 622 A. D., under the great social and religious reforms of Mahomed, and under favorable circumstances, the Orient attained to an eminence of civilization not to be arrived at by the majority of European nations until centuries later. Not only did the followers of Islam established themselves in Bagdad and Damascus a world-wide fame for culture and Oriental splendor of the arts and sciences, but they also conquered North Africa to the Pillars of Hercules, and passing the Straits of Gibraltar 711 A. D., put an end to the shattered kingdom of the Goths in Spain. The empire of the Khalifs which arose from this ruin, was soon of such importance, that Cordova, its capital, vied in learning and culture with the great centres of the Orient.

The Arabians were liberal patrons of the arts and sciences, and in those days Spain was happy. The religious persecution of later centuries was unknown, the Jews were there unhindered in their religious and mental activity, and, above all things, Spain became a school in which Europeans became acquainted with the rich treasures of Oriental literature, art and learning for the greater part through the medium of the Latin language. The architectural influence of the Spanish Arabians on neighboring nation cannot have been small, for such buildings as the Moschee, of Cordova, and the Alhambra, in Granada, are remarkable proofs of their architectural originality and genius. In music the Arabians were behind, as indeed were most nations of the Orient. A vein of mental narrowness, which is shown in their architecture in spite of its delicate beauty, traces its origin to the prohibition of any pictorial or emblematic representation of the laws of the Koran, and imagination finds a vent in mathematical decorations called arabesques. Their music, in spite of its exaggerated richness and ornamentation, lacked earnestness and sound theoretical development, in spite of the fact that the elementary theory may well be said to have had its cradle in Arabia.

The really noble creative power was reserved for the northern nations, and if nature denied them the sweet timbre and mellowness of southern voices, they were richly compensated by higher faculties in combination of instrumental music than the inhabitants of Southern Europe. We must first acknowledge what most great theoreticians acknowledge, viz., that instrumental music on account of its unhindered scope of tonal height and depth offer a much wider sphere for speculation and inventiveness, originality and development of genius, than the limited compass of the human voice, and it is a fact that the more noble, theoretical development of music was practised instrumentally long before such was attempted vocally.

This supposition (we may say historic certainty) is vouched for by the construction of the early stringed instruments, mostly constructed with three strings, which lie flat without the curved body of more modern instruments. The bow would touch all strings at once, and in this way one string would play a melody or theme, and the other two strings improvise, so to say, a kind of organ point, or running accompaniment, such as heard in the bagpipes of to-day, the ground tone or octave and fifth forming a solid, harmonic basis. It is certain that the first efforts in the direction of many-voiced singing was the improvisation of a second voice to a melody of the Gregorian church song, the incentive being the hearing of such instruments, proof of which is found in the theory of "ars organandi" or "organum,"—art of organizing sound; organum not only meaning organ in those days, but the system of treating any instrument theoretically or practically. And "organum," or the theory of many-voiced treatment of music, found its origin in the Convent of St. Amand, in Flanders, where Ubaldo and Hucbald (present French Department du Nord) in the year 900 A. D., wrote the first great theoretical work, "Organum Diaphonem," that is, not the mere occasional simultaneous sound of two or more sounds, but the independent melodic treatment of two or more melodies. This is the first appearance of harmony, as we understand it at the present day.

It has been proven that the ancients considered any ordered series of sounds harmony, and did not distinguish between har-

mony and melody, and at the commencement of the middle ages Johannes Tinctoris, a theoretician of the Netherlands, explains that harmony and melody are synonymous terms. Strange to say, the first beginning in the many-voiced music consisted in leading different voices or instruments and parallel octaves and fifths, a method exceedingly disagreeable to our sense of hearing and now positively forbidden.

Of course tastes change in the course of a thousand years, and what was then allowable is now execrable. In a short time they improved, and the interval of the second and third was freely used. The mere letters a, b, c, d, e, f, g (F), used by Gregory to denote musical sounds, did not long suffice for the advancing art, and so-called neumes or signs or formule were invented, the idea being taken from the accents of the Greek language. Numbers of signs, points, tails and pot-hooks had the advantage, in that they could also denote the height and depth of the notes. Hucbald called certain notes *tonus*, whole notes indicated by the letter T, and *semi tonium*, half-note, indicated by letter S, a most important innovation and the first indication of a mathematical division of music into measures by means of varying the length of notes. Guido d'Arezzo was the great inventor who first thought of using four lines for the score, using not only the lines, but the spaces between the lines, for the purpose of indicating the position of a sound. He carried on his experiments patiently and perseveringly to considerable perfection, and is the acknowledged father of our musical notation, and in addition to T and S, introduced the *virgula*, figure of a comma, out of which arose our crotchet. Guido also obtained great fame by introducing a method of singing by means of which pupils could learn, says that confident man, more in three days than they could in three weeks through the instrumentality of the old system.

The notes of the scale were named *do (ut), re, me, fa, sol, la*, and these formed the first syllables of the lines of a Latin hymn to St. John entreating him to relieve singers from hoarseness, which runs thus: *Ut queunt laxis—resurre filius mira gestorum. Famuli tuorum solve polluti labii reatum sancte Johannes*. The seventh syllable *si* was shortly added to complete the system of the octave, universally acknowledged to be the true basis of music.

Here I should like to make a short excursion and treat in a brief manner of the most interesting Armenian Church music. When in Venice I visited the interesting and superb church and convent of Meklintharist Armenian Fathers, of the island of St. Lazare, and not only heard that wonderful Oriental Church service (but lately published), but I also gleaned much information regarding their body. It is well known that Armenia is one of the most wonderful of the ancient nations and is regarded as the cradle of the human race, and it is also there that the ark, the hope of mankind, rested. Two thousand years before Christ they were a powerful kingdom, but were in turn vanquished by Semiramis, of Assyria, then by Persia, then by the Macedonians and Seleucides, but again recovered their liberty, and under the dynasty of the Arsacides became again powerful. They, however, soon had to acknowledge the sovereignty of almighty Rome, and after the fall of that colossus, poor Armenia passes successively through the greedy hands of the Persians, Turks and Russians. One of Armenia's kings was one of the first crowned heads to adopt Christianity, and King Abgar himself wrote on a papyrus manuscript to Christ while on earth, praying him to permit him the glory of welcoming him into his Armenian kingdom. After the resurrection of our Saviour St. Thaddeus carried the gospel to Armenia, and, although many sovereigns persecuted the Christians, one of them, Tiridates, in the fourth century, embraced the faith under Gregory, who became the first patriarch under the title of "The Illuminator of Armenia." In the fifth century came the golden age of this wonderful nation, and from this period date those wonderfully original Oriental church songs. In Liszt's rhapsodies and in Hungarian, Bohemian and Slav music we will perceive many echoes of this music. This music was never published until 1877, having been, like the music of the glorious Palestrina at the Vatican, preserved as their most precious jewel, in a jealous monopoly. In accordance with innumerable requests from professors and amateurs they at last consented to give this glorious historic heirloom to the world, and while there I had the honor of receiving a copy of this musical service and of hearing the exquisite music sung to perfection. It would be a lengthy task to describe to any extent this wonderful service and its music, but suffice it to say that the Armenian musical system consisted of a kind of musical shorthand, composed of waving lines, dots, strokes, and it was complete and exhaustive long before our European system had even an approach to a system. And as they print all their works on their own convent presses, compose their own music and form a little world for themselves, we can easily understand how independent was their music.

Guido's principle of teaching appears strange to our modern ideas of music in that he adopted one melody as a model with certain well-defined melodic phrases, or measures, as we call them, the first notes of which phrases or measures formed a simple diatonic scale. By comparing this melody with others as regards the movement up or down of the melody (as a waving line) he soon taught his pupils to catch quite complicated phrases in a very facile manner. We see how primitive the first singing lessons were. The harp, lyre, zither, a kind of violin, the trumpet, the water or wind organ, were, however, already played with considerable perfection of technic and system, and we see that, although the voice was undoubtedly the first medium for expressing musical sound, the playing of instruments, nevertheless, soon distanced the vocal department of the art.

(To be concluded.)

## Philharmonic Society.

THE Philharmonic Society inaugurated their forty-fifth season with last Friday afternoon's first public rehearsal and Saturday night's first concert at the Metropolitan Opera-House, which on both occasions held the large and fashionable audiences invariably attending the performances of our oldest and foremost musical organization.

The program for the opening concert was a somewhat lengthy one, consisting of two old musical acquaintances and friends and two novelties. The former were Beethoven's third "Leonore" overture and Schumann's first symphony in B flat. Theodore Thomas's conception of both these works has been too often described in these columns to need further comment, but the effect at Saturday's repeated rendering was, that with all the polish, refinement, nay, virtuosity of the performance, something like real power and virility was wanting. This may partially be ascribed to the acoustic properties of the big building, but to a great extent it certainly is due also to Thomas's habit of over-training, to his habit of sacrificing everything to virtuosity. Let us hear a real *fortissimo* once in a while from an orchestra of over one hundred musicians.

The first of the novelties was a scene from Rubinstein's "Nero." The program gives the following details regarding same:

This duo is the great scene from the third act of "Nero" between *Vindex*, Prince of Aquitania, and *Chrysa*, a beautiful Roman maiden. *Chrysa* has escaped from the hands of *Nero* and has taken refuge at the house of her mother, and in this scene tells to *Vindex* the fervor of her love for him and makes it known to him for the first time that she is a Christian. The joy of both these confessions to *Vindex* is told in an outburst of love passages in which *Chrysa* and *Vindex* plight each other their love.

Rubinstein's music in this scene is tender and pretty rather than powerful, or, as might at least have been expected, impassioned. But whatever passion there may be hidden in the sweet melody in E flat that proclaims *Chrysa's* love, it certainly will not be allowed to crop out when taken at Mr. Thomas's snail tempo. Miss Emma Juch sang it very beautifully. Her voice is richer and fuller than last year and the high B flat which she took three times with ease and purity of intonation sounded very well. Mr. Ludwig also rendered the musically less important phrases of *Vindex* with taste, skill and an agreeable baritone voice.

The second novelty and the most important work for the critics was Anton Bruckner's seventh and latest symphony in E major. Until this seventh symphony was performed in Leipsic, in 1884, Anton Bruckner's compositions were known only within the Vienna circle and barely esteemed even there; but the Leipsic performance aroused the attention of both critics and connoisseurs, until it may safely be said there has been no better discussed work of the present day throughout Europe than this same symphony. Bruckner had the good fortune to be born poor, to encounter vicissitudes, and to love work. Like Dvorák, he fiddled at low rates at peasants' weddings, all the while assiduously instructing himself in composition. His talent was early recognized, the right teachers were his, and for the first forty years of his life (he is now over sixty) he seems to have done nothing but study. He has held numerous professorships and is a noted organist. Wagner, whose friendship he enjoyed, exercised a strong influence over him, and his seventh symphony shows this in many ways, notably in the scoring and in the thematic invention and handling of three of the climaxes in the work. The symphony cannot be said to have found favor with the public, for on Friday afternoon, as well as on Saturday, the applause was rather feeble and people began to file out after each movement of the work until toward the close the house was nearly empty.

The placing of so long a work at the close of a lengthy program may have had something to do with this, but there is no doubt that the work proved a fiasco with the New York Philharmonic Society's audience. It also greatly displeased, after the first hearing, the New York critics. It might seem presumptuous, therefore, on our part to maintain in the face of these facts that the symphony after all is a work of importance, nay, a fine work, if we had not the opinions of such musicians as Anton Seidl, Theodore Thomas, Gustav Hinrichs, Wilhelm Gericke, Arthur Mees and many others, as well as of some of the greatest of German critics, one of whom goes so far as to declare that not since Beethoven has a like work been written. Certainly no broader slow movement and none with finer thematic development and variety of orchestral treatment has been written since Beethoven than Bruckner's in C sharp minor. The scherzo in A minor is concise in form and well invented, with a meistersinger flavor about it which makes it truly palatable. The fault of the first movement is a too great amount of thematic material and consequent lack of logical *Durchführung*. The first theme and its treatment are strongly suggestive of Schubert, but as a whole this movement is more rhapsodic than symphonic. As for the last movement the invention is rich and interesting, but in character it is not suited to a finale movement, while constant reiteration of a certain figured, chorale phrase makes it a trifle wearisome. As a whole, however, we consider the work, as we said before, one of importance and one that will grow on the listener with further hearing.

—Dr. Louis Maas will give a concert at Utica, N. Y., next Friday, November 19, and two piano concerts at Bumstead Hall, Boston, November 22 and 24.

—The route of the Mendelssohn Quintet Club for the coming week is as follows: To-day, Carlisle, Pa.; 18, Shamokin; 19, Bloomsburg; 20, Kingston; 22, Allentown; 24, Bethlehem; 25, Salem, N. J.



## Opera in German.

THE success, artistic as well as financial, which characterized the opening night of the season of opera in German at the Metropolitan Opera-House has continued with unabated vigor through the four performances that were given during the week from last Wednesday to this. They consisted of two renderings of Wagner's "Die Walküre," on last Wednesday evening and at the Saturday matinee, and of two performances of Verdi's *chef d'œuvre*, "Aida," which was given on Friday night of last and on Monday night of this week. All of these were largely attended, though on Friday night the weather was the worst imaginable.

The performances of "Die Walküre" were in many respects a great improvement upon those given of the same work last year. It is true there were the same three representatives of the feminine element of the cast as last year, and they did their duty in most accomplished manner. Miss Lilli Lehmann was a handsome *Brünnhilde*, and her singing and acting were noble. Mrs. Krauss-Seidl was a charming and sympathetic *Sieglinde*, and Marianne Brandt was grander dramatically and vocally better as *Fricka* than last year. But the improvement previously mentioned was to be found chiefly in the three new representatives of the male roles, and foremost among them, of course, Albert Niemann as *Siegfried*. So much has been said about the perfection of the histrionic delineation of the character which he created in Bayreuth in 1876 that it seems almost superfluous to again refer to it. Be it only stated that the simplicity and truth, the tenderness, warmth and yet the all-pervading melancholy with which he imbues the representation of Wagner's luckless hero, are as great of their kind as is Niemann's entire appearance (he looks the beau-ideal of a Wagner hero), and his singing, as well as his voice, is of the grandest.

Regarding the latter, some fears were entertained by the great artist's many friends and admirers that, after a constant and most strenuous use of the vocal organ for a period of over twenty years, it might be shattered, but any such apprehensions were at once dispelled by the clear, ringing and resonant notes that came from the singer's throat in the opening of the first act, increasing in power and beauty during the love-scene, and reached a climax in the fine sword-finding scene of the finale of the first act. Niemann was received very enthusiastically and was virtually overwhelmed with applause after the first act.

The *Hunding* of George Sieglitz was highly satisfactory both vocally and historically, and Mr. Fischer was a great improvement on last year's *Wotan*, although he was not in particularly good voice on this occasion.

Anton Seidl conducted with inspiration and his usual attention to detail, as well as to the bringing out of powerful climaxes. The stage management, however, might be improved in many instances, notably, however, in the management of the lights in the first act. The light should be thrown on the sword-belt at every appearance in the orchestra of the pregnant sword-motives, but this was omitted on most all occasions marked in the score. The suppression of the Walküre horse in the second act, however, was an improvement.

As to "Aida," which was produced for the first time at the Metropolitan Opera-House on Friday night, it can be said without danger of contradiction that its *mise-en-scène* and general effect were the most superb and elaborate ever seen in this city upon any stage. The title-role, sung by Mrs. Foerster, gave that artist excellent opportunities to display the full range of her powerful voice, and although she could have added to the effectiveness of the impersonation by increasing the dramatic action, yet her interpretation of the role can be accepted with satisfaction.

Miss Brandt as *Amneris* gave a most powerful vocal and dramatic representation of this difficult role. There has never been a more accomplished *Amneris* on any former occasion in this city, and that is saying much, for we have heard some of the greatest contraltos in that role in New York.

Mr. Robinson, as *Amonasro*, again demonstrated his abilities as a singer, but in addition to this he proved to be in "Aida" an actor endowed with exceptional histrionic powers. A more vivid delineation of the role of *Amonasro* has not been seen here.

Mr. Fischer as *High Priest* and Mr. Sieglitz as *King* did justice to their respective roles. We must record an unsatisfactory debut on the part of the tenor, Mr. Zobel. Not that his voice is deficient in quality, although it lacks power, but on account of his utter incapacity to interpret the role of *Rhadames*. In some of the most intensely dramatic scenes Mr. Zobel stood absolutely as stiff and unmoved as a stick, while, when he did attempt to act, his gestures were confined to two movements of the arms. He nearly succeeded in making the scene with *Amneris* in the last act ridiculous, while the last scene of the opera was placed on the verge of the ludicrous on his account. A more unsympathetic and constrained lover we never met, notwithstanding the fact that Verdi gives even the most distant Lothario a great opportunity in the closing scene of "Aida."

Chorus and orchestra were unusually effective, and the opera, with an efficient *Rhadames*, will become even more popular than it is destined to be as now produced.

To-night "The Prophet," with Herr Niemann in one of the roles in which he has won most renown, will be given, and Friday Brüll's two-act opera entitled "The Golden Cross" is to have its first hearing in the United States, together with a new ballet called "The Vienna Waltzes."

—Manager Conway's first of his series of Military Concerts at the Academy of Music, Baltimore, proved a success,

## Musical Items.

—Mrs. Blanche Stone-Barton scored a great success at the concert of the Garland Association, in Baltimore, last Friday night.

—Miss Fanny Kellogg has been engaged for a society concert to be given in March at Washington, D. C. She will sing during the coming week in the Ideal Musical Course at Worcester.

—The Oratorio Society will render Händel's oratorio, "Israel in Egypt," to-morrow night, the public rehearsal this afternoon. Miss Marie Van and Miss Groebel, Dr. Mandeville and Dr. Carl Martin will be the soloists, Mr. Walter Damrosch conducting.

—The season of the American Opera Company opened in Philadelphia on Monday night to the largest audience ever gathered in the Academy of Music. The opera was "Faust," and the cast the same announced last week in these columns. Mrs. Giari, the new premiere, made a sensation in the fine ballet that was produced. Theodore Thomas was enthusiastically received. Box receipts, \$6,600.

—The Valda Italian Opera Company, formerly known as the Angelo Italian Opera Company, has been temporarily revived under the management of Gustav Amberg, who claims that with this revival he enters the field as impresario of grand opera. The first performance will take place at the Academy of Music next Tuesday night with Verdi's chestnut, "Rigoletto." As the musical people of New York at present are occupied with German opera they will not take an over lively interest in the revival of Italian chestnuts, even when they are dished out on Tuesdays and Thursdays, so as not to interfere with the Metropolitan Opera-House nights.

—The following is the program for next Tuesday night's first chamber-music soirée at Chickering Hall of the Philharmonic Club's present season:

Quintet, op. 44.....	Rob. Schumann
Piano, two violins, viola, violoncello.	
a, "Waldvogeln".....	Sucher
b, "Im Herbst".....	Franz
c, Old German Love Rhyme.....	Eric Meyer Helmuud
	Mrs. Emil Gramm.
Sonata, No. 3, G major.....	Gruetzmacher-Boccherini
	Messrs. Emil Schenck and Paul Tidden.
Song, "Meine Ruh ist hin".....	Graben Hoffmann
	Mrs. Emil Gramm.
Sextet, op. 80.....	S. Jadasohn

## Boston Chamber Music Society.

Boston, Mass., November 10.

THE Boston Chamber Music Society successfully inaugurated its series of eight concerts at Association Hall on Monday, November 8. The society is limited to a membership of 200, each receiving four tickets to each concert, thus making an audience of 800. The subscription price is \$12 and there are at present only three vacancies. The program of the first concert consisted of the septet for violin, viola, cello, bass, clarinet, bassoon and horn, op. 20, by Beethoven, the ballad, "Archibald Douglas" for a bass voice, with piano op. 128, by C. Loewe, and the quintet for piano, two violins, viola and cello, op. 34, by Brahms. The executants were Charles E. Tinney, bass; Louis Maas, piano; B. Listemann, first violin; F. Listemann, second violin; D. Luatz, viola; Wulf Fries, cello; S. A. Stein, bass; E. Strasser, clarinet; P. Dietrich, bassoon; L. Lippoldt, horn, and C. Faeltzen, piano accompaniment. The septet did not go together as well as it might have done, showing insufficient rehearsal. Mr. Tinney has a good voice, but sings rather dryly, and in the quintet it was evident that the pianist's conception differed from that of his partners, as there was a lack of harmony in phrasing, not conducive to a good effect of the whole.

W. C.

## Music in Boston.

Boston, November 13.

THE fifth Symphony concert took place last evening at Music Hall, with the following program:

Overture to Byron's "Cain" (first time).....	Richard Heuberger
Concerto for piano in E flat, No. 5.....	Beethoven
"Danse des Sylphes" ("Damnation of Faust").....	Berlioz
Symphony, B flat, No. 1, op. 38.....	Schumann

Mr. Carl Faeltzen was the soloist. The composer of the overture is one of the younger writers of Vienna, who has already written quite a number of works, although this was the first occasion that anything of his was performed in this city. It is rather difficult to say just the right thing about this overture. It is written in the orthodox form, is fairly well scored, and the second theme, which first appears in G major and then in E major, according to rule, is rather fine, and yet the whole leaves no marked impression. Hearing a work by a composer hitherto unknown to one is like meeting someone for the first time. Either one is impressed that he is one of the many or everyday kind, and therefore soon forgotten; or one feels that there is something characteristic, original—in other words, above the common there, and consequently does not so soon forget. This overture I would place in the former category.

Carl Faeltzen gave us a long-to-be-remembered rendition of Beethoven's grandest concerto. It was masterly in the full sense of the word, and has certainly never been surpassed in Boston. Whenever I hear this wonderful work I discover new beauties in it, and I suppose it will be played and listened to with delight until pianists and orchestras have things of the past on our planet. Faeltzen is one who, before he has played a dozen measures, rivets one's attention and holds it to the end of his performance. He has a wonderfully clear execution, a vigorous and manly touch and a breadth of style especially suited for the interpretation of Beethoven. But, besides being the great artist, he is one that everybody who comes in contact with him must esteem and admire for his many fine qualities. True and unselfish in his friendship and an enthusiast for his art, he is not wrapped up in himself as so many are, but takes a lively interest in the aims and aspirations of his brother artists, and is the first to acknowledge and encourage by a kind word real merit wherever he finds it. Such as he are ornaments to the musical world, and it must have been highly gratifying to every musician present to witness his pronounced and emphatic success last evening. He was repeatedly recalled, and also received a memento of the concert in the shape of a fine basket of flowers.

The Schumann symphony, with Gerike's interpretation, was excellent. I especially liked the last movement, which, by being taken somewhat faster than one usually hears it, was presented in quite a different light.

It is rather amusing to note the evident satisfaction with which some of the New York papers and critics regard the fact of the charitable and en-

couraging manner in which the Boston critics received and spoke of the work of Mr. Huss, a New Yorker, when he recently played his rhapsody at one of the Boston Symphony concerts; for when, not a hundred years ago, but only six months, a certain Boston pianist was invited to play his concerto at one of the Van der Stucken concerts these same New York critics, with the exception of two, not only did not find one good word to say for the Boston pianist's work, but some of them even spoke of it in a kind of derisive fashion, as if nothing good could come from Boston. Not that this Boston pianist, as I know from an absolutely reliable source, cared or needed to care for the opinion of these New Yorkers, for his work had been already pronounced good by Liszt, Raff and Hiller, who were evidently better capable of judging it than they, but for the fact that Boston is apparently not such a bad place after all; for in this instance at least it practised Christian virtue and presented the other cheek when the one was smitten, instead of requiting evil with evil. These New York critics ought to remember that charity should commence at home.

LOUIS MAAS.

## Chicago Items.

CHICAGO, November 13.

THE following is a short account of what took place this week and what is to occur hereafter in musical Chicago, for a portion of which we are indebted to the *Daily News*:

The Artists' Club gave its first concert of the season at the Madison Street Theatre on Tuesday afternoon. The performers were Mrs. Fannie Bloomfield-Zeisler, Miss Caroline Schneider, Miss Amy Fay, Mr. H. A. Moore, Mr. Jacobsohn and Mr. Eichheim.

Emil Liebling's recital at Kimball Hall last Tuesday evening was largely attended. Mr. Liebling played Svendsen's "Norwegian Artists' Carnival," a picturesque and characteristic composition, Mr. Harrison Wild sustaining the second piano part; Beethoven's sonata, op. 27, No. 2; Liszt's polonaise in E; Weber's concertstuck, op. 79; two Chopin numbers, and two morceaux by Schumann.

The program for the soiree to be given by Dr. Ziegfeld's pupils at Kimball Hall on next Thursday evening is one whose numbers professional artists might be proud to render well. The selections are brilliant compositions of such masters as Rossini, Bellini, De Beriot and Rubinstein, and the participants will be the Misses Walter, Hockreiter, Landes, Foster, Joyce, Grove, Kissick, Stoomp, Leonardson, Caldwell, Whistler, Taylor and De Pfahl, and Messrs. Cheetham and Diamond.

The first concert of the Chicago Chamber Music Society will take place at the Madison Street Theatre, on December 9, at three P.M. This is a combination of Chicago talent, the first circular being signed by Emil Liebling, Wm. Lewis, Agnes Ingersoll and F. Hess, but it is intended that many more will take part in these concerts, of which there are to be five afternoon and two evening recitals.

The following is a partial list of the works to be performed this winter: Sonatas for piano and cello, by Saint-Saëns and Nicodé; trio, G minor, Rubinstein; quartet for piano and strings, G minor, Brahms; sextet for strings, Brahms; septets, Hummel, Saint-Saëns and Beethoven; octet, Rubinstein, &c.

The first concert of the American Conservatory of Music will occur at Central Music Hall Friday evening, November 19. The following is the program:

1. Organ solo—Prelude, theme, variations and finale.....	Alex. Guilman
	Mr. Samuel A. Baldwin.
2. Sonata in D major.....	Haydn
	Miss Jessie Baird.
3. Scene from "The Marble Heart".....	Selby
	Miss Harriet Dow.
4. Aria—Suicidio, "La Gioconda".....	Mr. Maxwell W. Jones.
	Miss Anne B. Kennard.
5. Concerto, op. 25, andante, finale.....	Mendelssohn
	Miss Florence G. Castle.
6. Songs {a, "Am Meer".....	Schubert
	b, "Where the Linden Bloom".....
	Mr. Jas. S. Martin.
7. Violin solo, "Faust" fantasia.....	Sarasate
	Mr. Chas. Hilderbrandt.
8. Concertstuck, op. 79.....	C. M. von Weber
	Mrs. Dr. Sullivan.
9. Song, "A Summer Night".....	Thomas
	Miss Julia St. C. Tuthill.
10. Recitation and pantomime.....	
	Prof. Walter C. Lyman. Miss Maude Battelle Hammell.
11. Duet from "Hamlet".....	
	Miss Anne B. Kennard. Mr. Jas. S. Martin.
12. Cello solos, {a, Romanza.....	Davidoff
	b, Polonaise.....
	Mr. Frederick Hess.

On December 19 there will take place the second grand concert by the Chicago Musical College, in which the string quartet make their second appearance, consisting of the same members as last, with the single exception that Mr. Brown, a pupil of Jacobsohn, takes the second violin part. The program will contain works by Beethoven, Mendelssohn, Haydn, &c. As a matter of course Gottschalk and Hyllested are to appear, and with such an array of talent much enjoyment may be expected by those who attend.

HALL.

## Music in Erie

ERIE, Pa., November 6.

## Editors Musical Courier:

A PIANO recital was given by Constantin Sternberg on Saturday evening, October 30. Mr. Sternberg is so well and favorably known here as a pianist and composer of high standing, and has made such a host of warm personal friends during his previous visits here, that the mere announcement of his name was sufficient to draw a large audience. He played a remarkable program of some seventeen numbers, among which were the Bach-Liszt fugue in A minor, Beethoven sonata, "Les Adieux," Moscheles concert-stude, op. 95; Liszt's etude in D flat, Chopin's ballad in F minor and Floersheim's "Lullaby."

On the 4th ult. the Mendelssohn Quintet Club gave a delightful concert at Park Opera-House to one of the largest houses of the season. To say that this well-known organization is up to its usual high standard of excellence is not enough. The present ensemble is better than ever before. Mr. John Marquart, a former pupil of Joachim, is now the first violinist and a better artist is seldom heard. He fairly divided the honors of the evening with Mr. Louis Niumenberg, the celebrated violoncello virtuoso, who has made marked improvement in his playing since his visit here a year ago. Mr. Ryan was warmly received, as he always is. Miss Alice Ryan made a favorable impression as a vocalist worthy of such a position.

The "Erie Conservatory of Music," which was established in February last by F. W. Riesberg and George Lehmann, has proved a failure. Hardly anything else could be expected of a "conservatory" which consisted of one room, one piano and considerable advertising. Mr. Riesberg has removed to Buffalo, while Mr. Lehmann has located in Cleveland as a teacher of the violin.

A new musical club has been organized here which is known as the Scherzo Society. Among the members are all the prominent local musicians and the club starts out with flattering prospects.

A MAJOR.

Experienced managers agree in saying there is nothing in the world that will make a prima donna healthy quicker than having attached to the theatre a captivating young understudy ready to take the prima donna's place at the first cough.—*New Orleans Picayune*.



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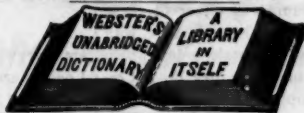
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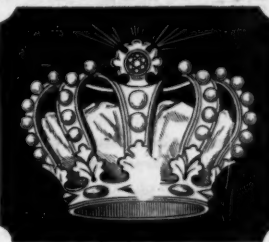
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BECAUSE—It is of no earthly advantage or benefit to any firm in the music trade.

BECAUSE—It is a fraud and imposition, as it claims to fulfill promises which are never given in good faith.

BECAUSE—Each firm is promised by the promoters of these Christmas numbers to be especially favored, and the fact is they never hear of the matter in the future except in the shape of bills or drafts to pay for the promotion of the Christmas humbug.

BECAUSE—No one reads Christmas papers except children, nurses and dudes.

BECAUSE—The promoters of the Christmas numbers ask the trade to "encourage" them.

BECAUSE—We do not believe in patrons "encouraging" the papers they advertise in, but, on the contrary, we believe the papers should have sufficient power to "encourage" their patrons without asking, or rather begging, for support for a Christmas humbug number.

BECAUSE—We don't believe in the demoralization of music-trade journalism. Each of the editors of these music-trade papers who intends producing a Christmas number appears before the trade as a supplicant, praying, beseeching, imploring or importuning for a special advertisement. In fact, they look like a congregation of perennial beggars asking for favors, instead of journalists presenting a business proposition or a newspaper possibility.

BECAUSE—All of these editors are chronically "short" and hope to replenish their broken-down bank accounts by making fools of the members of the piano and organ trade of this country.

BECAUSE—We don't propose that our patrons shall be made fools of without a hearty protest on our part. We do not ask for anything except the abatement of this continued Christmas special humbug.

BECAUSE—We believe in doing good and conferring a benefit upon the piano and organ trade and not asking the trade to lay out any money in any direction that does not produce a profit for that trade.

These are a few of the reasons why we are opposed to Christmas special humbug numbers. Keep out of them if you want to be credited with common sense.

## \$26 IN TRUST.

THERE is \$26 in this office which will be handed to any poor, sick or crippled piano workman who may be in need who has made a good record in any piano factory in this city. The history of this \$26 and how it came into our possession cannot be told until every link in the chain of evidence bearing upon it is fully in our possession. Sufficient is known to us, however, to state that it was handed to us because it never belonged to the man who held it and, queer as it may seem, that man is a wealthy piano man in this great city of New York. And queerer still, he never brought it until he felt that a pecuniary transaction of his, which we were not aware of then, was about to be disclosed by someone. Then this most honorable, wealthy, healthy piano man, endowed with a small soul, judging everyone else by his own small measure, brought the ill-gotten \$26 and believed that a wrong committed against morality could be righted by depositing that sum.

We are tired of holding it in trust any longer. We want to get rid of it, and as it does not belong to us and as it does not belong to him, we hereby offer it as stated above.

It can hardly be believed that a wealthy, prosperous piano man in this city, a member of a large firm, could stoop to make a profit out of his own friends and then hold it until he feared discovery, and then not knowing what to do with the sum deposit it here in trust.

What a small man he must be, and how strange and extraordinary the proceedings are!

## MILWAUKEE.

OUR Chicago correspondent, Mr. John E. Hall, made a flying trip to Milwaukee last week and gives a glowing account of the establishment of Wm. Rohlfing & Co., which we herewith reproduce:

MILWAUKEE, Wis., November 13.

It was with genuine surprise that we found in this city, and so near to what is usually considered the headquarters for music and musical instruments in the West, so large and extensive a house as the firm of Wm. Rohlfing & Co. This house consists of the founder, Mr. Wm. Rohlfing, and his three sons, Charles, William and Albert; there are still two younger sons who have not been admitted as partners as yet, though they are employed in the business and will probably become associate members at their majority.

Father and sons (six men in all) educated as practical piano makers, fully competent to meet all the requirements of any department of the business and working together in the greatest harmony, make an irresistible force and one does not wonder at the success which has accrued to them. There are numbers of instances in every country where such a course has resulted in building up establishments of world-wide reputation. The firm in question is located on the corner of Broadway and Mason-st., with a frontage of 80 feet, and half a block on those streets respectively. They are general agents for Wisconsin and the Lake Superior region for the celebrated Steinway pianos, also the Knabe, the Hazelton, the Behr Brothers, and the Behning pianos. A separate room is used for the Steinway grands, of which a large stock is kept, and they have never less than 80 to 100 pianos in store. It goes without saying that this is one of the finest stocks in the country, but besides their piano department there comes one scarcely less important, and that is their foreign music, of which they are direct importers of the Edition Peters, of Leipzig; the Edition Andre of Offenbach, and the Edition Cotta, of Stuttgart, and there is not a number in either of these celebrated editions which cannot be found in their stock, with plenty of duplicates to supply any and all wholesale orders which may come to them, nor is there a week in which they do not receive boxes of music in bond from Europe direct to the city of Milwaukee.

This house is also now publishing an Edition Rohlfing, of which we have seen samples on fine paper made especially for it, which they say they intend shall fully equal the Edition Peters. They are also in possession of the full orchestral score of all Wagner's operas, and during Mr. Rohlfing's recent visit to Europe he secured the scores of Millöcker's "Vice-Admiral" and also Genée's "Pirates," which they intend publishing with both German and English text. We have not said a word about another department of this business and that is the small goods, which consist of violins, guitars, &c. These can be found over their piano warerooms in Nos. 106 to 110 Mason-st., and it may be said of them that the best can always be had, not only of these but also as well among their pianos and sheet music.

## Low Grade.

OFFICE OF M. M. MAXSON,  
HUDSON, Mich., November 3, 1886.

Editors Musical Courier:

I recently received catalogue and circulars from Schubert Piano Company, of your city, and am desirous of knowing what kind of goods they place upon the market. By informing me upon the subject you will do me a great favor.

Yours respectfully,

M. M. MAXSON.

[The Schubert Piano Company is a piano-manufacturing firm owned by a Mr. Duffy. The instrument is low-grade.—EDITOR MUSICAL COURIER.]

## All About it.

Editors Musical Courier:

Will you please inform several of your readers, through your valuable paper, whether at any time there was a party or parties by name of Sturtevant who manufactured a piano called "Sturtevant" (located in New York), or whether it is simply a stencil piano?

Yours respectfully,

THOMAS WALKER.

PITTSBURGH, November 10, 1886.

[Sturtevant & Co., who failed this year, made pianos. The parties called themselves successors to Lighte & Ernst, and manufactured in the old Lighte & Ernst factory. There are no Sturtevant pianos made now.—EDITORS MUSICAL COURIER.]

## Letter From Mr. Hawkins.

LONDON, October 18, 1886.

Editors Musical Courier:

DIVERSITY in every aspect is characteristic of Great Britain and the United States, which Englishmen are fond of calling the "young country." I have been told many times, "but, after all, you know, you are only English a little removed." It brings to mind a remark of Mr. Beecher in a recent lecture on "Evolution and Religion": "I had as soon come from a monkey as anything else, provided I came far enough along." Surely we have come far enough and have passed our slower-going British forefathers in the quick race of life. Our business methods are infinitely more rapid and direct. But what I really started upon was to point out for the interest of your readers the different methods adopted by the English and American houses in the musical-instrument trade. One of the first questions asked by men of business is about business, and how trade channels in our country compare with those of another. For the purpose of this article it will be as well to confine our attention to the piano and organ trade alone.

In the first place, then, it may be remarked that the "consignment" business is almost unknown and is practised by but very few of the manufacturers here. The producer who sends out a stock of pianos "on sale or return," or "on approbation" does so at his own risk, for the laws of England, invariably favoring the landlord, give him the power to seize any goods that his tenant may have in his possession in the event of non-payment of rent. The only manner in which this can be avoided is to draw up a form of agreement in which the manufacturer is recognized as the owner until the stock may be sold, and this must receive the indorsement of the landlord in order to invalidate any possible future claims made for rent in arrears. Such a document as this is also necessary in the event of the consignee's bankruptcy; without it the stock would be thrown into the general effects and divided *pro rata* among the body of creditors. As a rule one is chary of going to a landlord with a half-confession of weakness which a consigned account only too frequently implies. On the other hand a landlord is averse to signing away his powers of seizure, and prefers having his tenant purchase his stock, no matter by what means or how long the credit, because the risk is in that case solely assumed by the manufacturer or wholesale agent, and the supply obtained on bills of acceptance may at any hour be levied upon by the landlord to secure his rent.

Thus it will be observed that a series of "consignment" accounts is not favored by manufacturers, but

## Absurdly Long Credits

are everywhere given and taken. But very few of the firms in London accord their provincial customers less than four months' credit, and by far the greater number expand this breadth of leeway into five and six months and upward. I know as an absolute fact that several of the larger houses in London send out pianos and organs or what not on an open account of six months with the proviso stated on the invoices that in case the goods remain on the dealer's hands at the expiration of six months, a bill of acceptance, which is the equivalent of a promissory note, will be drawn for another half year. This practically gives the retailer an entire year of credit, and for the first six months he has every advantage of the wholesaler, for not until after this time has expired and the bill of acceptance changed hands does the seller of the goods possess an acknowledgment of debt which he can put into immediate action for collection without the delay of seeking proof of the indebtedness. I have also positive knowledge that one of the greatest firms in London has often granted



**SOHMER**

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

## NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES  
FREE.

NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.

## STERLING PIANOS AND ORGANS,

— MANUFACTURED BY —

### THE STERLING COMPANY,

C. A. STERLING, President. R. W. BLAKE, Secretary and General Manager.

PIANOS MADE ON STRICTLY RELIABLE PRINCIPLES.

Material and workmanship first-class throughout. In beauty of design and finish unsurpassed.

WE ASK DEALERS THROUGHOUT THE COUNTRY TO  
CORRESPOND FOR PRICES.

Western Office and Warerooms:

179 and 181 WABASH AVENUE, CHICAGO, ILL.

FACTORIES—DERBY, CONN.

THE STERLING COMPANY.

The ESTEY ORGANS have been favorites for years.



No Organ is constructed with more care, even to minutest detail.

Skilled judges have pronounced its tone full, round, and powerful, combined with admirable purity and softness. Illustrated Catalogue sent free.

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Manufacturers of and Dealers in

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FANCY WOODS,

425 and 427 East Eighth St., East River,

NEW YORK.

BROS.

MANUFACTURERS OF FINE GRADE

Upright Pianos

WAREHOUSES:

40 Union Square, New York.

FACTORY: 729 AND 731 FIRST AVE.

## THE WILCOX & WHITE ORGANS

Are Manufactured with an advantage of OVER THIRTY YEARS' experience in the business, and are the very best that can be produced.

OVER EIGHTY DIFFERENT STYLES.

Send for Illustrated Catalogue.

WILCOX & WHITE ORGAN CO., Meriden, Conn.

### AGENTS

Prefer Decker & Son's Pianos because they are genuine, honest, first-class instruments for which a fancy price is not charged to cover heavy advertising expenses.

**DECKER & SON,**  
*Grand, Square and Upright Piano-Fortes.*

WITH COMPOSITION METALLIC FRAMES AND DUPLEX SINGING BRIDGE.

Factory and Warerooms, Nos. 1550 to 1554 Third Avenue, New York.

"LEAD THEM ALL."

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Prefer Decker & Son's Pianos because they are matchless in brilliancy, sweetness and power of their capacity to outlast any other make of Pianos.

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**PIANOS**

RENOWNED FOR  
TONE & DURABILITY

**J. & C. FISCHER PIANOS.**

GRAND, SQUARE and UPRIGHT.

— OFFICES AND WAREHOUSES: —

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eighteen months' credit—the first six an open account, the second on a bill and the third on a renewal of another six. It is difficult for wholesale agents of minor importance to cope with the giants who encourage these foolishly extended payments. It frequently reacts upon the strong firms, for in throwing open the doors of prolonged credit they implete with weakened purposes the small men about the country who, invertebrate and spiritless, cling to the powerful hand that controls them until they suddenly disappear from the surface and are known no more; and the bestower of a false system of assistance turns to the profit and loss account with a groan and debits it with "another good man gone wrong," which, though they may not perceive it, was brought about by the inert state of dependency evolved in the poor fellow who has gone under because he knew the day of reckoning was far off, but which finally came with suddenness and sank him in the tide of disaster.

While long credits may be beneficial to the few, they are inimical to the interests of trade in general. They keep money inactive and promote an undesirable and sometimes dangerous condition by the circulation of paper which, too often, has no equivalent. Constant renewals are sought and time after time one bill is used to take up another. I have seen pages in a ledger where the debit of the merchandise was the one and only debit on the page and where, first on one side and then on the other, it ran "To bill ret'd." and "By bill rec'd.," alternated with items of interest and discount. One firm that I know has just made a final demand upon an agent who has kept an account open for two years with piteous tales of distress in trade, &c. His chief plea for continuance was a small-pox epidemic that broke out mildly in his town more than a year since. He has admitted the debt over and over again and has gratefully expressed his obligation for considerations received, and now at the eleventh hour he writes that he cannot sell the pianos because they are defaced by having been rented several times, and coolly says he means to send them back. Such things as these are the fruits of credit stretched beyond reason or common sense. Speaking of the return of pianos reminds me of one in the possession of a gentleman of irregular habits and doubtful prosperity. He was asked by a friend who was the maker of his piano, and replied that it was originally by "Erard," but that it had been taken so often by the sheriff that he had dubbed it a "Collard and Collard." Having touched upon "consignments" and long credits, I may now remark upon the characteristics of the universal and celebrated

### Three Years System.

This system is neither more nor less in principle than that employed in the United States under the designation of installment plan. It differs in the letter only, for the spirit is the same, which is to enable people of limited means to purchase by a series of small payments that which would otherwise be quite beyond their reach. That the system is beneficial is indubitable. How many families are there to-day rejoicing in the possession of a piano, organ or sewing-machine that has been obtained by the payment in dribblets of the amounts due from month to month! Countless numbers.

The invention of the "three-years" system has been claimed by several firms in Great Britain, but its origin is really unknown; it is probably a growth, developed by ever-extending installment arrangements having reached so long a period that a finality was at last determined upon. No firm can claim its origin, I think. A purchase on the "three years" system really means that the instrument, whatever it may be, becomes the property of the purchaser only after he has paid thirty-six monthly or twelve quarterly installments. No sum beyond the regular and proportionate amount is demanded of one thirty-sixth or one-twelfth of the total value. From first to last each payment is the same, so that a considerable time must elapse before the seller recovers his cost price for the instrument sold. Very often to the form of agreement (copy of which is shown hereafter) there is attached another sheet, drawn in a recognized form, in which the landlord of the purchasing party indemnifies the seller of an article against any future distraint for rent. When these agreements are completed, the vendor may breathe easily, for nothing can then deprive him of the benefits accruing from the transaction. In the event of the buyer's bankruptcy, the property held under such an agreement cannot be included as an asset. In case the non-payment of rent ensues the landlord cannot disturb it, for he has waived his usual prerogative of seizure. Should the buyer dispose of his purchase by sale, auction or otherwise, he can be criminally prosecuted. He may not change his address without the seller's consent.

I append a copy of the form of agreement usually employed:  
*Aliquot, Scale & Co., Pianoforte Manufacturers, corner Bridge and Frame-streets, London.*

The undersigned hereby hires piano Style Q, number 1886, belonging to Aliquot, Scale & Co., upon the terms and conditions following:  
1. On the sum of thirty-six pounds being paid to Aliquot, Scale & Co. in thirty-six installments of one pound each, the first installment to be paid January 1, and each subsequent installment at the expiration of each succeeding month, the piano to belong without further payment to the undersigned.

2. In case of default in the punctual payment of any installment, the installments previously paid shall be forfeited to Aliquot, Scale & Co., who shall thereupon be permitted access to and possession of the instrument, the understanding being that until full payment of thirty-six pounds the piano remains the sole and absolute property of Aliquot, Scale & Co., and is only lent on hire to the undersigned, who will take all reasonable care of it during the hiring, and in case of damage by fire or otherwise, bear the loss or risk.  
3. The piano is in no case to be removed from the undermentioned address without the written permission of Aliquot, Scale & Co.  
Dated this first day of January, 1886.

Name, R. IVORY KEYS.  
Address, Grand Avenue.  
Witness, A. Hammerfelt.

The three plans thus described are those pursued in England for the transaction of business affairs. Special arrangements are, of course, entered upon with more or less frequency, but practically the foregoing outlines covers all the ground.

Yours very truly, E. P. HAWKINS.



THE opposition of THE MUSICAL COURIER to that monumental humbug, the annual Christmas numbers of music-trade papers, has thus far had one effect. The firms which by prior promises had agreed to go into the special numbers are getting their pages and half-pages at greatly reduced prices. No more \$25 and \$50 arrangements are in style, and as to \$100, why, that price is entirely out of question.

N. A. Cross & Co., of Chicago, have made a big blunder in placing the new and comparatively unknown piano of Kroeger & Son ahead of that old, well-established and thorough instrument of Decker & Son, and I do not hesitate to advise Messrs. Decker & Son to withdraw their pianos without delay from Messrs. Cross & Co. and select some other Chicago firm to represent them, or, if they cannot at present find any firm which is acceptable to them, to hold the Chicago matter in abeyance in preference to the present condition of affairs. The Decker & Son is entirely too elegant a piano to be misrepresented in such a manner.

It must also be remembered that Messrs. Decker & Son is one of those modest firms that transacts its trade on the merit of the article it produces and does not claim that it has been engaged during a number of years in supplying and furnishing other piano manufacturers with brains. Neither has the firm of Decker & Son been engaged in the stencil business, which occupied the attention of Kroeger for several years after he went into the piano business, which I believe he started in 1879. Pianos were purchased by Kroeger from several houses, and I remember that Schaefer, who at that time made cheap pianos on West Thirty-seventh-st., showed me some uprights which he said were made for Kroeger. In fact, it was a regular stencil business, although purchasers were under the impression that they were purchasing pianos made by Kroeger. No one having a Kroeger piano in his possession to-day, which was purchased during the stencil days of Kroeger, can say who manufactured the piano.

From someone in Detroit who is very much interested in the failure of Currier & McChesney, which happened a few years ago, we hear that the injunction on some Miller pianos which were said to have been consigned to the defunct firm is still on, owing to the continued absence of McChesney, who is the principal witness and who, as our informant writes, "is traveling for some music house in Savannah, Ga., and 'who has left this State.'" McChesney is probably traveling for the Ludden & Bates Southern Music House. Does his continued absence from the State signify that the case is to remain "on" *ad infinitum*?

Behning & Son will leave the Fourteenth-st. wareroom on January 1, as the place has been leased by a furniture house. I understand that there will be a Fifth-ave. move, but am not prepared to say when or where. In the meanwhile Messrs. Behning & Son are getting up a splendid scheme in Harlem in connection with their large factory building and the adjoining lots, and something extensive on the subject will soon be recorded in these columns.

The Weber branch house in Philadelphia has been discontinued, and Mr. Blumler, who was in charge, has gone to Chicago to assist Mr. Curtiss, as reported in these columns last week. Mr. Ferdinand Mayer is here now and has charge of the Weber affairs at the ware-rooms.

Mr. George T. McLaughlin, of the New England Organ Company, Boston, has taken some rest since election days and is now at work again at the office of the New England Organ Company. Some people believe that the improvements in reed organs have reached a limit, but there is something in the wind with the New England

organs which will surprise the natives when they get at it, which will be in a short time.

How is this for the Hardman piano from the November number of the London *Pianoforte Dealers' Guide*, which arrived in the European mail on Monday?

Before concluding this notice, it behooves us to say a few words of the "Hardman" pianofortes, for which fine instruments Messrs. Bell are sole agents in this country, and some magnificent specimens of which are on view at 53, Holborn Viaduct. We had the pleasure of trying over some of the "Hardman" full-sized concert grands, parlor grands, and uprights recently, and were compelled to award them the meed of unqualified admiration. We refrain from long-winded eulogies on these pianos, from the fact that they speak for themselves, and because we are staunch believers in the law of the "survival of the fittest." Suffice it to say that, as regards tone-volume, tone-quality, touch and general excellence of mechanism and construction, they compared favorably with instruments emanating from the best reputed English, American or Continental makers. The "Hardman" pianos are rapidly rising in general estimation in proportion to their becoming more widely known.

The Chicago representative of THE MUSICAL COURIER is a little gentleman whose merits are bound to create respect for him, and whose character is a criterion which may be adopted by anyone as a guide, and with profit. I do not know exactly how many years ago I first met John E. Hall, but it must be at least twelve or fourteen years, and from the very first hour until this day I have always been impressed with his honor and honesty. Reports from dealers and firms in the West and from Eastern people who have met him out West confirm all this. The *Musical World* says:

Mr. Hall, the Chicago representative of the New York *Musical Courier* a very clever pianist and genial gentleman, is making many friends here for his paper.

And *Presto* says:

My thanks are due to Mr. John E. Hall, the capable Chicago representative of the New York *Musical Courier*, for favors and courtesies extended.

The *Pittsburgh East End Bulletin* says:

### A PIANO CRUSADE.

With the multiplication in this city, not only of business offices, but of rooms occupied by teachers of piano pupils, has been developed an antagonism to music teachers in general and the piano teacher in particular. In one of the most complete business structures in the city no piano teacher is permitted to rent a room. In another and larger business building one or two teachers are permitted to pursue their profession for the time being, but will hardly be found there after April 1 next. Business is becoming more intolerant as the pianos in the two cities multiply, and in time a piano crusade will be developed, such as now finds expression in Berlin. Meanwhile what can be done to establish the rights of the teacher more firmly, and to champion the cause of the instrument whose thumping during business hours has provoked such a feeling of antagonism? It is reasonably certain that, no matter where located, in a business block or private residence, the piano of the professional teacher is a nuisance to some one.

It was clearly within the power and the province of the new exposition management to make their buildings the central point for piano teachers and piano pupils. Fifty such rooms could be incorporated in the proposed new music hall, without one teacher's annoyance from the sounds evolved in the adjoining instruction room. The methods employed in rendering sound-proof the division walls of the tuning-rooms of the large piano-making establishments would render the Pittsburgh building just what is needed. Double walls, lined with mineral wool, and floors and ceilings packed with the same, or similar material, would isolate rooms and floors—acoustically—and permit each teacher to pursue his duties without annoyance to his neighbors above, below or on either side. This centralizing of the profession, under one spacious roof, would bring about a better feeling in the community toward the able gentlemen who now create ill-will and kindle an unchristian spirit in the business heart of the city. Business and the perpetual thump of piano pupils are unmixable elements. The exposition has here an opportunity to work a practical good, a benefit at once to the business man and the cause of music in the Iron City.

And yet all these attacks on the piano are an unconscious tribute to its increasing and expanding usefulness.

Mr. Francis H. Underwood, who was formerly with the Smith American Organ Company, Boston, and who was appointed United States consul to Glasgow by President Cleveland, will be remembered as one of the most genial gentlemen the members of this trade ever had the good fortune to meet. It will, therefore, please them to read the following from the Boston *Post*:

It seems a short time ago that Mr. Francis H. Underwood was given a dainty little dinner here in Boston on the occasion of his appointment as United States consul at Glasgow, and yet I see by a little pamphlet, which has reached me, that he has since had time to make a number of addresses in the Scotch city on subjects connected with the literature and the life of the people. The title of the pamphlet is "Occasional Speeches at Public Dinners in Glasgow," and although the warning words, "Printed for Friends," appear on the title-page, Mr. Underwood's friends include so many Bostonians that it seems proper that they should be informed of the graceful manner in which he has acknowledged the hospitalities which have been officially tendered to him. There are five of these speeches; one was delivered before the St. Andrew's Society, another before the Glasgow Ayrshire Society, a third before the Glasgow Fine Art Institute, a fourth at a meeting of representatives of the shipping interests of Glasgow, and the fifth before the Glasgow Bute Benevolent Society. It is interesting to note the felicity with which Mr. Underwood has caught the tone and sentiment appropriate to these various occasions, how easily and naturally he has entered into their spirit. There is no attempt at display, but an evident sympathy with the character and life of the people among whom the speaker is placed which gives vitality and interest to these addresses. The longest of them deals with Robert Burns, and in such an earnest and thoughtful way that the poet seems to live again in the speaker's skillful portrait of him, while the conditions of poetic art are set forth with a refined and discriminating touch. Mr. Underwood, who, I see by a newspaper paragraph, has taken a house at Stirling—within an hour's ride out of Glasgow—for the winter, finds his official duties very engrossing, but it is pleasant to know that he has made such a favorable



impression upon the people among whom he is placed, and that he has found appreciation in business as well as in literary circles.

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The following is from one of the English papers that reached this office Monday morning; I forget which:

The veteran Mr. Thomas Molineux, the inventor of the famous "Molineux action" for pianos, and a director of St. James's Hall, proposes to show during the Jubilee year the various improvements made in pianos and their actions since the year 1800, the "Jubilee of George III.," which Mr. Molineux (who was then a lad) perfectly well remembers.

How many piano people in this country know who Thomas Molineux is? And yet he has done much for the piano.

\*\*\*\*

The Guild-English affairs are reaching a crisis. THE MUSICAL COURIER may soon be able to present to its readers some uncommonly interesting specimens of handwriting, consisting of signatures of a firm-name, which were used to advantage in certain Boston banks. Let the good work go on. There is only one kind of piano trade that should be encouraged and that is the legitimate piano trade. THE TRADE LOUNGER.

### A Fireman Virtuoso.

WHEN Mr. Louis Blumenberg, the violoncello virtuoso of the Mendelssohn Quintet Club, reached the city yesterday the first place he went to was No. 2 fire engine-house, on Smithfield-st., near First-ave. Engineer Dan Eckels was expecting him, and the two went up to the third floor of the engine-house. When a reporter of the Commercial Gazette, who had heard of the visit, entered the room the rich, sonorous notes of the violoncello were heard flooding the air. The celebrated virtuoso had one cello between his knees, trying its notes, while another lay on a bench, with its amber belly upturned to the light.

"It hasn't the song," said the virtuoso, contemplating the instrument under his hands. He ran his bow across the tense strings and his fingers made an agile flight up and down the neck. A succession of mellow notes poured out from the sonorous concavity of the cello, ranging from deepest organ tone to softest note of flute. "You see," he said, "the tone stops when the bow stops; the cello hasn't its proper singing quality. Either the sound-post is in the wrong place or something is the matter with the bridge, and I want you to fix it for me," he said to Eckels.

"Has the bridge much to do with the tone?" asked the reporter. "It looks like it was simply a support for the strings."

### THE PRODUCTION OF RICH TONE.

"Oh, there is a great deal in that," said Mr. Blumenberg, laughing. "The thickness and quality of the wood has everything to do with the tone," Mr. Eckels added.

"When you get a good bridge," said Mr. Blumenberg, "you are in great luck. Some time ago I dropped into an instrument-maker's shop, and he said, 'I've got a piece of maple 150 years old—just the thing to make you a new bridge.' Well, he made the bridge, and it looked right and seemed to fit right; but when I tried my bow the strings didn't sound right. I worked with it for some time, but finally had to give it up. The sound-post, which is a tone-conductor between the belly and the back, and is, in fact, the soul of the instrument, must be placed just so it will occupy the centre of vibration, or else it will check the tone. That, I think, is the trouble with this instrument. It's a grand old cello that I have been after for over five years, and, now that I've gotten it, I've brought it to friend Eckels to be put in shape. When he gets through with it I expect to have an instrument that no money could buy."

"How did you come across it?" asked the reporter.

"I ran across it in a town in New York State. A druggist there, who is something of an amateur, told me that there was a man in town who had an old cello. I hunted him up, and, sure enough, I found that he had a grand old instrument. He had brought it with him from England thirty years ago, and said he got it from his father, who was a music professor. He could scrape the cello a little himself, but when I tried it he said, 'Why it never sounded that way for me.' He lived in a little old frame-house and seemed to be very poor, but nothing I could offer him would induce him to part with that cello. The best I could do was to get a promise that if ever he did sell it I should have the first chance. He died not long ago and I bought it from his widow."

"What make is it?" asked the reporter.

"It is a Stradivarius model and bears his label. In default of any pedigree I could not be sure of its genuineness, but it is certainly a grand old instrument and its tone cannot be excelled."

### VIOLIN-REPAIRING IN AN ENGINE-HOUSE.

"Well, isn't an engine-house a rather queer place to send such an instrument for repair?" the reporter asked.

"Mr. Eckels is pretty well known among musical artists as a man with a natural genius for mending fine instruments," the virtuoso explained.

Mr. Eckels is a tall, athletic fireman of snowy build. To the queries of the reporter he said that he had a taste for the violin that was born in him. His father and all his brothers, as well as himself, play without having received any instruction. He has never had any training as an instrument maker, but is self-taught. He was a fireman in the old Volunteer Department, and has been in the present department ever since it was organized. "I do my work on instruments at odd times," he said. "I don't know how people hear of me, but instruments come to me from all parts of the country. Last month I had one sent to me from Orray, Col."

"What sort of tools do you use?" the reporter asked.

"A knife, a gouge and sandpaper are enough for me. You see," he explained, taking apart a violin which he had under construction, "the basis of a good one is the delicacy with which the belly and back are graduated in thickness. See here," he said, pointing to the middle, "is where the sound-post will come, and that is the thickest part, but it would take the calipers to show that it was any thicker than the wood around it. The wood thins away rapidly here," he said, running his fingers along above the f-holes. "There the graduation of the thickness of the wood on one side of the strings must be exactly the same as on the other side; the adjustment of the side-bar inside the belly, the sound-post and the bridge and the varnish, too, all have to do with the tone."

### AMATEUR COLLECTORS.

"There is a man in Brooklyn, Walter E. Colton, a millionaire, who is an amateur at violin making, and the best at it in the world to-day in my opinion, who has given me some good points. He made a splendid violin for Jack Irwin, of Allegheny. I got my ideas about varnish from him."

Mr. Eckels got out two violins which he had made himself. The amber varnish shone with a beautiful mellow lustre.

"One of these," he said, "is the Stradivarius shape and the other a Guarnerius in model. Here," he said, "is a genuine Guarnerius that belongs to Mr. Robert C. Schenck, the glass manufacturer, and he exhibited a fine old instrument. 'Mr. Schenck,' he went on, "has a fine Amati and, I think, other violins by the old makers of Cremona. Mr. Colton, in Brooklyn, has a Joseph Guarnerius and a Nicolas Amati that belonged to Ole Bull, and he is going to get the famous Gaspar da Salo—that was Ole Bull's favorite instrument—if money can buy it. He has Ole Bull's bow, too, a heavy affair two inches longer than any other bow I ever saw."

"It's a hard thing to get hold of a fine old instrument," said Mr. Blumenberg. "Wilhelm plays a Stradivarius. Remenyi generally plays an Amati Assistant-Secretary of State Hunter, who died some time ago at Washington, had a fine cello of Stradivarius design. Ex-Mayor Havemeyer, of New York, although not himself a player, I think, paid \$2,500 for a Guarnerius. It is the rich amateur who runs the price of such instruments out of the reach of the poor artist. Mr. Hawley, a manufacturer of garden tools in Hartford, has a splendid collection of violins, though so far as his own playing is concerned an ordinary fiddle would suit him as well as a Cremona. In his collection is the famous King Joseph Guarnerius violin. It is a wonderful instrument. I cannot describe to you the power, softness and sweetness of its tones. He could get \$4,000 or \$5,000 for it at any time. He has a collection of fifteen bows that would bring from \$1,500 to \$2,000. No instruments could be better cared for than those in his collection; but, strange as it may seem, there are people with a mania for collecting instruments who don't know how to take care of them when they get them. I knew a Baltimore collector who had violins all over his house, often where they were liable to be knocked against at any time. I was upstairs in his house once, and was going to sit down on a bed as about the only handy place, when he shouted to me to look out—that a violin was in there. Sure enough, a violin was stuck under the bed clothes, because he was too careless to get a bag for it. If it were not for the rich collectors artists would not have to make such great sacrifices to get instruments on which to realize their conceptions. Of course they must have fine instruments; nothing else will content them, even though audiences might be just as well satisfied to hear any well-made instrument as the divine voice of a Stradivarius."—Pittsburgh Commercial Gazette.

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### The Trade.

—Charles M. Steff, of Baltimore, was in town last week.  
 —Ernst Knabe, of Baltimore, is West, and going Northwest.  
 —T. M. Antisell, of San Francisco, is in town. "Sweepstakes of the world."  
 —The death is announced of Frank O. Ditson, son of Oliver Ditson, aged 33.  
 —Mr. Geo. Steck is West on a month's trip. He will probably visit San Francisco.  
 —Mr. R. A. O'Neil, representing C. C. Briggs & Co., Boston, was in town last week in the interest of the Briggs piano.  
 —Gibbons & Stone, Rochester, N. Y., have recently taken the Western New York Agency for the sale of the W. W. Kimball Organs.

—James & Holmstrom have just issued a handsome catalogue, illustrating their excellent pianos and showing testimonials given them by well-known celebrities. Their business is very brisk, their present orders exceeding their manufacturing facilities.

—Mr. T. J. Quin, traveling salesman for the New England Piano Company, sailed for Texas from this port last Saturday. Mr. Quin has for a long time been connected with the New England Piano Company, and has proven himself to be an excellent salesman.

—Among the visitors who arrived in town since our last issue were: Mr. Wander, Jr., of William Wander & Son, Hartford; Mr. Samuel Nittinger, Philadelphia; Mr. Fred. C. Leppert, Canajoharie, N. Y.; Mr. Thos. F. Scanlan, Boston; Mr. Geo. W. Lyon, Chicago.

—Among the patents granted during the week ending November 9 we find the following:

For a music-leaf turner, to W. H. Fesler.....No. 352,310  
 For a cabinet organ, to J. Hessler.....No. 352,128  
 For socket-board for reed organ, to J. Hessler.....No. 352,129  
 For adjustable organ-pedal, to J. T. Rowe.....No. 352,267  
 For upright piano-case, to H. Toaspern.....No. 352,280  
 For music-rack for piano, to J. F. Conover.....No. 352,300  
 For tuning-pin for piano, to J. W. Carnes.....No. 352,395  
 H. C. Barnes received a trade-mark on violin, banjo strings.....No. 13,795

—The steamer Colon, for Aspinwall, November 9, took three cases of musical instruments. Steamer Egyptian Monarch, November 9, took one case of musical instruments to London. Steamer Colon, for Aspinwall, November 9, took 3 organs, destined for Yokohama. Steamer Etruria, November 5, for Liverpool, took 20 cases of technicons. Steamer Egypt, for Liverpool, November 5, took 5 organs. Steamer Germanic, November 9, took one piano to Liverpool. Steamer Alaska, November 9, took 8 organs to Liverpool. The bark Rudolph Josephy, November 12, took 45 organs to Dunedin and Auckland. The steamer Miranda, for Halifax, November 12, took 3 pianos. The steamer Alvena, November 9, took one organ to Kingston, Jamaica. The steamer Elsa, November 6, took 2 pianos to Progreso. The steamer Alvena, November 9, took one piano to Port Limon. Steamer Colon, November 9, to Aspinwall, took one case of musical instruments.

—Mr. N. J. Haines, Sr., was among the crowd that went to meet Mrs. Patti and her company on the steamship Umbria on Sunday morning. Mr. Haines was the first person on the steamer to bid the great singer welcome. Mrs. Patti imprinted two smacking kisses on the piano man's cheeks before any of the other people had given her a cordial greeting. After leaving the Umbria Mrs. Patti, Mr. Nicolini and Mr. Haines were driven in a carriage to the Windsor Hotel.

—Rufus W. Blake, of the Sterling Company, was in town this week, and will probably start for Chicago to-morrow. The trouble at the Derby factory with the New York Piano Makers' Union was overcome by Mr. Blake, who acted with firmness and decision in the matter.

—Mr. Ernst Moore, formerly in the employ of D. H. Baldwin & Co., Indianapolis, Ind., is now with A. B. Campbell, of Jacksonville, Fla.; so is Joseph Sturtevant, of the former firm of Sturtevant & Co.

—Caulfield & Brother is the name of a new firm going into the piano business in Hartford, Conn., on Asylum-st. The firm is in the market for a nice line of pianos and organs.

—The factory of Haines Brothers was never running at higher productive speed than at present. The output of pianos exceeds anything heretofore experienced by that firm.

—A fire at Nashua, N. H., on Monday morning, damaged Geo. H. Wheeler's and Cummings' music stores to the extent of \$2,500. Total insurance, \$1,500.

—We hear from Cincinnati that Mr. John Church is negotiating for property in Boston to erect an extensive piano factory. The present factory of the Everett Piano Company is entirely too small for the number of Everett pianos demanded out West.

—The loss occasioned by the fire which destroyed the piano factory of Wm. Heinekamp & Soo, Baltimore, as reported in last week's MUSICAL COURIER, is not as heavy as has been rumored. The building was insured for \$5,500 and according to the report of the Baltimore American the stock was insured as follows: "The insurance on the stock is \$1,500 in each of the following companies: American and Associated Firemen's, of Baltimore; Etna, of Hartford, Conn.; and \$1,000 in the Royal, of Liverpool." The first report read as if a big factory had been destroyed.

### Mr. Grass Once More.

THE following communication has been received from Mr. Charles J. Grass:

*Editor Musical Courier:*

In view of your remarks on the closing paragraph of my last communication to THE MUSICAL COURIER, permit me to inquire if Richard Wagner composed for the piano the "Album" and 8 major sonatas, which I played in my youth, or whether the music is wrongly attributed to him? I did not state that Wagner's compositions were included in Mr. Joseffy's repertory, but I intimated, and do believe, that Mr. Joseffy could render them in a manner to entrance an audience. Who for a moment can doubt his knowledge of and scholarly ability to execute Wagner's "music," as transcribed by Liszt and Tausig for the pianoforte?

Yours respectfully,  
 NEW YORK, November 18, 1886.  
 CHARLES J. GRASS.

All we said in reference to the matter, and to which Mr. Grass refers, was this:

[Grass should know that the great maestro (if he refers to Richard Wagner) was not a piano composer, and after examining Mr. Joseffy's repertory he will not find any Wagner compositions in it.—EDITORS MUSICAL COURIER.]

No matter what Richard Wagner composed for the piano, he was not a piano composer; he was essentially an opera composer, or, rather, the composer who created the music-drama. Mr. Joseffy can, of course, play any composition written for the piano. Wagner's few piano compositions are not played in public; consequently none of his piano compositions is in the repertory of Mr. Joseffy or any other piano virtuoso. This in itself is conclusive evidence that Wagner was not what is understood among intelligent musicians a piano composer.

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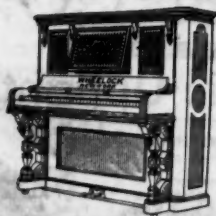
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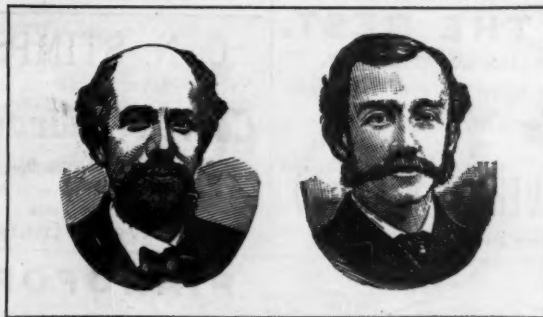
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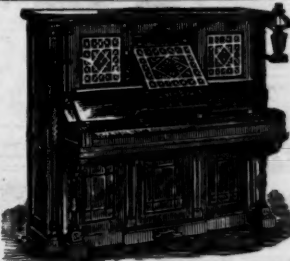
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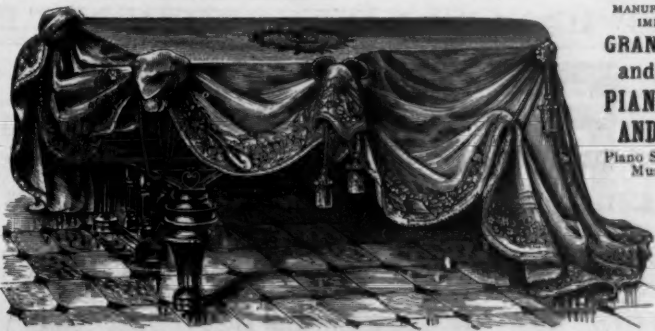
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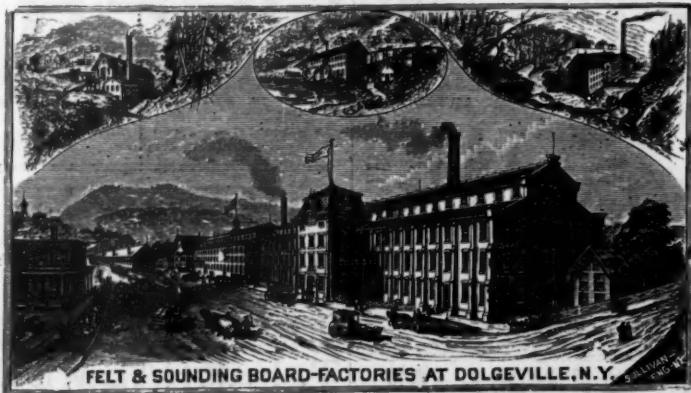


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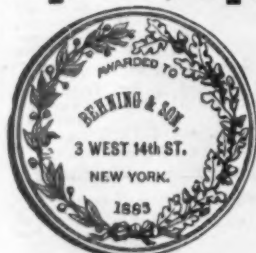
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